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Arts

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from the Editor's Desk

Contributing editor Helen Wolfe suggests some ways of sugar-coating the three R's that will make you a long-remembered teacher.

ARE YOU familiar with the popular song which begins, "Oh, give me something to remember you by"? It could be paraphrased for teachers, "Oh, give *them* something to remember you by." Did you ever stop to think back over your own school experiences and recall the highlights, the various events which you remember with pleasure?

The first that the writer can remember is that of a second-grade teacher who, in the middle of the afternoon one day, told all of us to put our heads down on our desks and to close our eyes. On opening them we each found *one* animal cracker. We were as thrilled with the unexpectedness of it as though we had been given a wonderful treat. It was such a tiny thing, but it was fun and was not forgotten.

How much fun do you have in *your* room every day? It was formerly believed, and still is by some, that there are those of us who are born minus a sense of humor; but humor, like other phases of intellect, can be developed or stunted.

When something funny happens in your room encourage the group to enjoy it. Did you ever notice how relaxed an audience becomes when a speaker intersperses his talk with a *joke or two*?

Not long ago in a reading-readiness group the question was asked by the teacher, "What do we have on to keep us warm?"

And the answer came back, "Clothes."

"What do dogs have?"

"Hair."

"What do birds have?"

"Feathers."

"What do kittens have?"

Tommy, to whom the question was directed, thought for a second, pushed a stray lock of black hair out of his eyes, and with a delighted expression at knowing the answer said, "Fleas."

The teacher laughed out loud, and the group of six-year-olds including Tommy laughed until they rocked in their chairs.

There's nothing like a good laugh for perfect relaxation. Just be careful that it's *with* and never *at someone*.

Another source of fun (for the children) is the putting on of a show or pageant and, of course, the bigger and more elaborate it is, the better!

Two requisites are costumes and an audience. The costume may consist of nothing more than a crepe paper bow added to the everyday attire, but it assumes vast significance in the eyes of the wearer. The thrill and excitement of it, the feeling of individual importance it gives the child, remain with him.

By way of illustration: one day a teacher noticed a tall young man standing in the hall outside her door and, thinking it was one of the parents, went out and asked if she could be of any assistance.

He looked down from his height of six feet and, smiling at her, said, "You don't remember me, but I remember you and everything we did in your room."

"Do you remember the pageant we had? I was a rain-drop, and you dressed me in cellophane."

This from a senior in college, coming back to his grade school to reminisce about the fun he had had in the second grade!

Not long after this, this same teacher, when at a large art exhibit, was greeted heartily by one of the young men

(Continued on page 44)



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The Magazine of Arts and Crafts Projects and Make and Do Activities

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Junior Arts & Activities

Published monthly except July and August
by THE JONES PUBLISHING COM-
PANY.

G. E. von Rosen, *President*
Editorial and advertising offices:
542 N. Dearborn Pkwy., Chicago 10, Ill.
WHitehall 4-0363

Eastern Representative
Brand & Brand
521 Fifth Ave., New York 17, N. Y.
MUrray Hill 7-2088

Western Representative
Brand & Brand
1052 W 6th St.
Los Angeles 14, Calif.

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THE JONES PUBLISHING COMPANY
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*Subscription: One year \$4.00 in U.S.A.
Canada and foreign, \$4.00. Single copy,
50c. Change of address: Four weeks'
notice required for change of address.
Please give both the old and the new
address. Entered as second-class matter
September 27, 1939, at the Post Office at
Chicago, Illinois, under the Act of March
3, 1879.*

**EDUCATIONAL
PRESS
ASSOCIATION
OF
AMERICA**

JUNIOR ARTS AND ACTIVITIES

Junior Arts *and Activities*

Editorial	From the editor's desk.....	HELEN WOLFE	1
Clay	Ceramics in the third grade.....	MARGARET SHERROD BEARNSON...	4
Paper, egg shells	Plaque valentine	HELEN WOLFE	6
Crayons, paper	Heart designs	DAWN E. SCHNEIDER.....	8
Paper, candy	Sweet valentines	BERNICE WALZ	10
Shells	Shellcraft	JOANNA RUDACHYK	11
Roofing tins	Tambourine	ELIZABETH LARKIN	12
Paints	Animal drawing	JESSIE TODD	14
Crayons	Airplane—step-by-step drawing	DAWN E. SCHNEIDER.....	16
Service feature	Book shelf	VELMA MCKAY	17
Fingerpaints	Fingerpainting—paint, not mudpies.....	LEE KNIGHT	21
Play	Valentine for Herby.....	DORIS SANDERS COWLE	22
Paper	Paper doily valentines.....	BETTY MARIE FENTON.....	24
Paper	Lattice valentine	HELEN KITCHELL EVANS.....	24
Paper	Snowman toothbrush holder.....	EVELYN B. CIVEROLO.....	24
Cardboard	Patriotic shield	JEAN C. RICE.....	25
Paper, crayons	Fenced-in snowman	EVELYN B. CIVEROLO.....	25
Paper	Practical valentines	ELLEN JOHNSON	26
Textile paints	Crayons—new ways with a familiar medium.....	ANNA DUNSER	28
Crayons	Using films and records.....	MARGARET ICKIS	34
Service feature	Metal craft	CLARICE FOSTER BOOTH.....	41
Metal	Timely teacher's aids.....		36
Service feature	Talking shop		37
Comment	Crayon box	SALLY WERNER	38
Wood	Napkin ring	BOB SPENCE	39
Metal	Little monkey swings.....	MARJORIE ALLEN ANDERSON.....	40
Poem	Bath suds	ILA L. FUNDERBURGH.....	40
Poem	Slower but jollier.....		41
Poem	One-stop shopping		43
Service feature			



ABOVE: While the girl, right, is rolling her clay thin with a rolling pin, the other children are applying underglaze.

BELOW: Putting on the finishing touches with underglazes before the first firing.



Ceramics

Margaret Sherrod Bearnson recommends

I KNOW just what I'm going to make in pottery today," a plump yellow-haired boy of eight said, as he laid his picture of ducks on the desk in front of the teacher.

"This one here," he said, pointing to one of the ducks, "is setting on her nest; and this one is swimming. I have it all figured out just how I am going to make them. I even know the colors of underglaze I am going to use, too."

At that moment the teacher's attention was taken by an assertive, blue-eyed girl of eight.

"I brought a cookie-cutter and some cardboard," she said, as she brushed at a lock of cream-colored hair that fell across her face. "And I know exactly how I am going to make a cup with a handle. Look! here are my patterns. This long wide strip is the sides of the cup, this thin short piece is the handle, and the round cookie-cutter will cut the bottom."

At the work table in a sheltered corner a pretty girl with a plaster cast on her right arm held a half-finished

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in the third grade

pottery making for primary pupils

candy dish on her cast while she fluted the soft clay into an artistic design.

A music-minded redheaded boy sat across the work table from the girl with a broken arm. He sang softly to himself as he used sandpaper on his canoe.

The ancient art of pottery-making, or ceramics, is a favorite craft among the third-graders. It's fun to fashion things out of earth and fire.

"Maybe I can't spell very good," a placid-faced lad of eight confessed, "but I can make a better box out of clay than anyone in our room."

"I want these wall plaques to be exactly the same size," a methodical lad said, as he carefully drew his cardboard circle with a compass. "I am going to put a cutout baby chicken on one and a cutout robin on the other. It's fun to stick them on with slip."

"Pooh!" a talkative girl said, shaking her brown curls for emphasis. "I don't like to draw a picture of what I am going to make before I start. I like to make up something as I go along, then I'm surprised at what I get."

One small, pugnacious boy pinched his clay and pounded it with his fists. He even threw it on the floor and stepped on it.

"I'm getting the air bubbles out," he explained, when the teacher asked what he was doing.

Then he added, "Have you noticed, Teacher, since I started working in clay I don't fight no more?"

To teach ceramics to the third-graders, inexpensive powdered clay was used at first. The children learned how to mix it with water. The clay is easier for the children to use if it has the consistency of unbaked pie crust.

For a container a galvanized garbage can was used.

Before mixing the clay, the children spread newspapers on the floor to catch the spilled clay and water. The clay aged for two weeks, while the teacher and children read and talked about pottery-making.

Finally the day arrived to work in clay. Each child brought a piece of oilcloth, two rags, a paring knife, and a container for water. Some of the children brought rolling pins and cookie-cutters.

For those who rolled out the clay for the slab method, the teacher provided two pieces of lath about the width and thickness of a ruler and approximately a foot long. These guide sticks were used on each side of the clay. When the rolling pin rolled over them and the clay an even thickness of clay resulted.

After several weeks of experimenting with this clay the children were ready to use the better grade of clay for finished pieces. This high-grade clay was purchased from a local ceramic company. It was already mixed

(Continued on page 41)



ABOVE: These third-graders became so adept at pottery making that they were invited to demonstrate the craft on a television show.



RIGHT: "Please let me work in clay, Teacher. I've finished all my work, honest I have!" is a familiar plea from these pupils.

Plaque valentine

And it's made from eggshells and milk bottle tops, of all things! By Helen Wolfe

WOULD you like to try a new idea for a valentine for Mother? Here is one that is made of eggshells and milk bottle tops. You will find that it is pretty enough to hang in a bedroom or in a breakfast nook.

Materials

This is what you'll need:

A clean box lid, the size and shape you'd like your plaque to be.

3 or 4 white eggshells. Let some be almost full size.

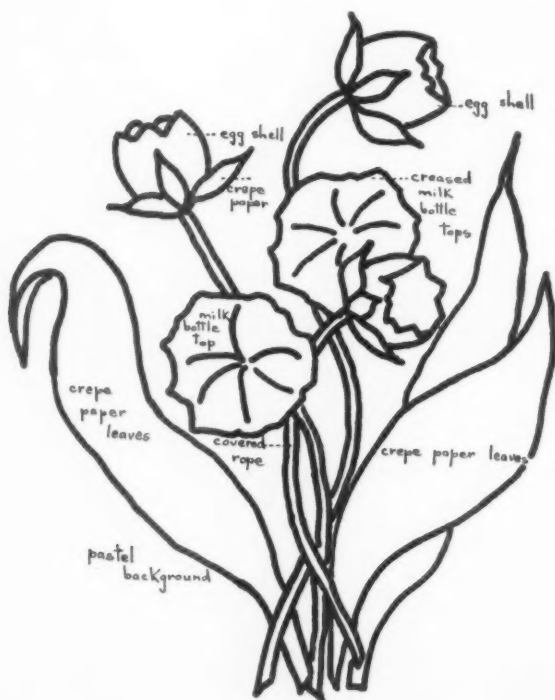
3 or 4 paper milk bottle tops

3 feet of medium size rope

Leaf-green crepe paper

Showcard paints or tempera colors. (The three primary colors and white are all that are needed as they can be combined with white to make any pastel color or shade.)

Paste and glue



STEP I

Decide what color you want the background of your plaque. This will depend on where you are going to hang it. Pale lavender, rose, turquoise, etc. make good backgrounds.

STEP II

Put about 2 teaspoons of the white paint in a cup and add a few drops of the heavy primary colors until you get the delicate color you wish. Add enough water to make it the thickness of cream.

Now paint the entire *inside* of the box lid.

STEP III

With soap and water wash the wax from the milk bottle tops, as the wax keeps them from taking the paint. They can be painted while still wet. Paint them soft flower shades, letting the colors run and blend while wet. When they have dried, crease them a bit from the center out so that they cup slightly like morning-glories.

Paint the egg shells *inside* and *out*, using contrasting colors. Turn them upside down on a piece of cardboard until dry. Pretty effects may be obtained by putting a few strokes of dark colors as borders, dots, etc. on pale colors while still wet.

Mix all your colors as you did for the box lid, but use less paint.

STEP IV

Cut a $\frac{1}{2}$ inch strip of the green crepe paper. Put a bit of paste on the end of the rope. Now, starting at the paste end of the rope, wind the crepe paper tightly around the rope diagonally so that it is covered smoothly with the crepe paper. Fasten with paste. This is to be used as the stems of your flowers, so in choosing your rope don't get it too thick.

STEP V

From the crepe paper cut five or six leaves shaped like tulip leaves. The leaves should be about 7 inches long, $2\frac{1}{2}$ inches wide, and pointed at the top. Make them about $\frac{1}{2}$ inch wide at the base. Stretch the leaves at the centers slightly so that they are not perfectly flat.

STEP VI

Be sure that everything you use in this step is perfectly dry. From some of the paper scraps cut pieces $1\frac{1}{2}$ inches by $\frac{1}{2}$ inch that look like small leaves. Glue these to the bottom of your eggshell and milk bottle top flowers
(Continued on page 45)

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FEBRUARY 1951

Heart designs

These unhackneyed valentine ideas are all based on the traditional heart motif.

By Dawn E. Schneider

VALENTINES are great fun and should be the means of bringing out the inventive genius of each member of the group. There are all sorts and types of valentines to be made, some very simple and others as elaborate as those sent in the days of our grandmothers. We shall suggest several varieties and trust that the inventiveness of the instructor and of the group will produce others of their own contriving. If, however, you wish to make the lesson on valentines into a true art experience, do not hectograph a set of valentines and give them to the children to color. This is good busy work, but can never take the place of true creation.

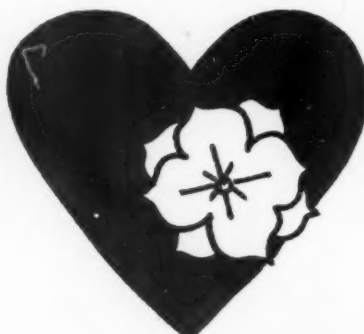
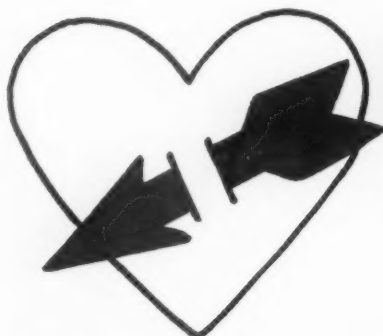
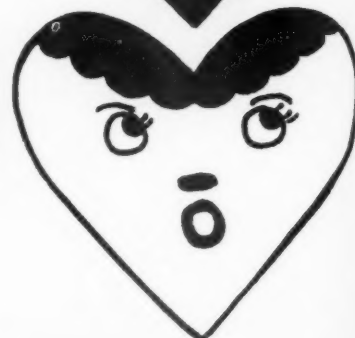
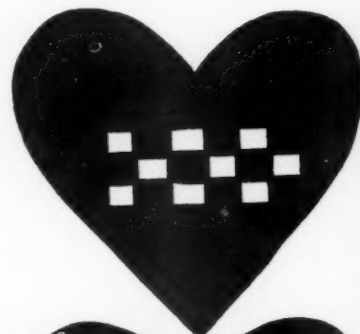
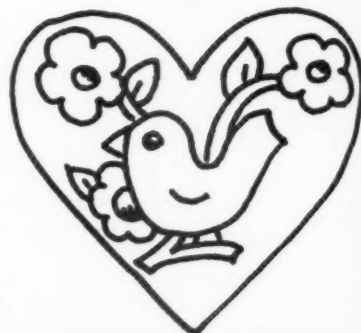
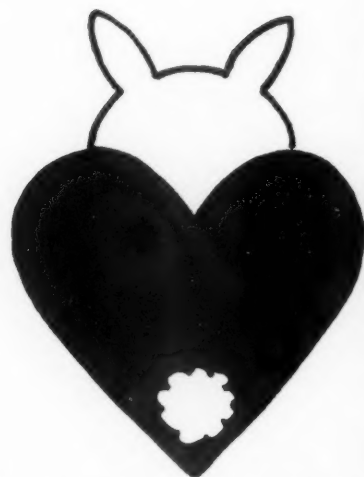
Simple valentines made from red paper and paper doilies are always extremely effective. Two versions of this type are illustrated. Another method uses the doily as a stencil, by means of which the design is

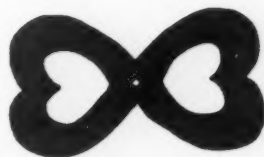
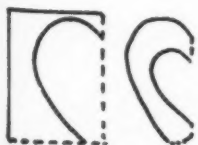
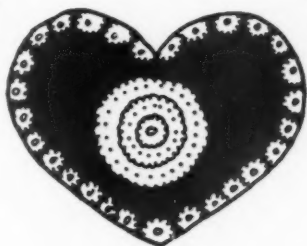
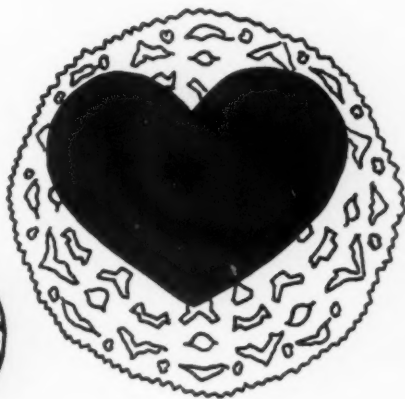
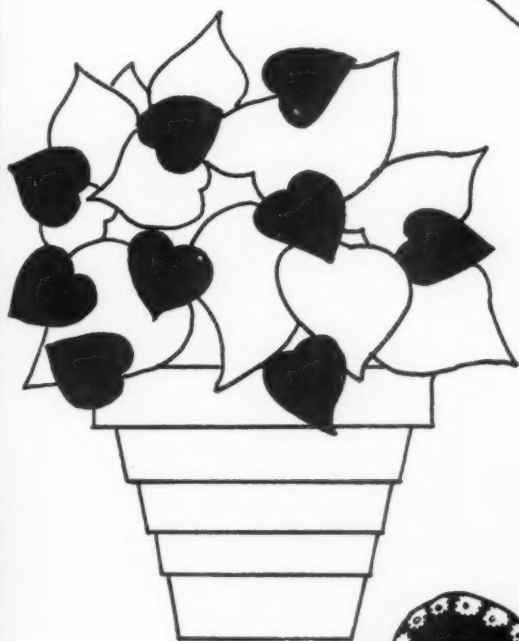
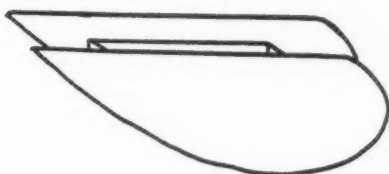
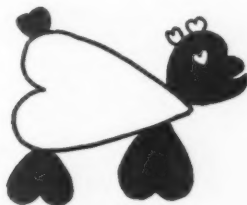
transferred to the red valentine by spattering white ink from an old toothbrush.

Illustrated are several valentine patterns which need no explanation. The heart animals and people are excellent examples of how student originality may be encouraged. In presenting this lesson, stress the fact that all sorts of little quirks may be introduced into the figures, always being sure, however, that the basic forms are taken from the heart shape.

Favors involving valentines dress up every party. The swan and nut-cups illustrated use small folded square boxes decorated with halves of hearts. A pipe-cleaner head and neck completes the swan.

Try some freehand drawing of valentines, using full watercolor brushes to make the heart shape of two correctly curved lines. Freehand flowers and other details may then be added.





Sweet valentines

These valentines look good enough to eat—
and they really are! By Bernice Walz

THE MATERIALS needed for these creative valentines are various colors of construction paper, colored and white fluted baking cups, round and square paper doilies, bits of ribbon, and candy hearts.

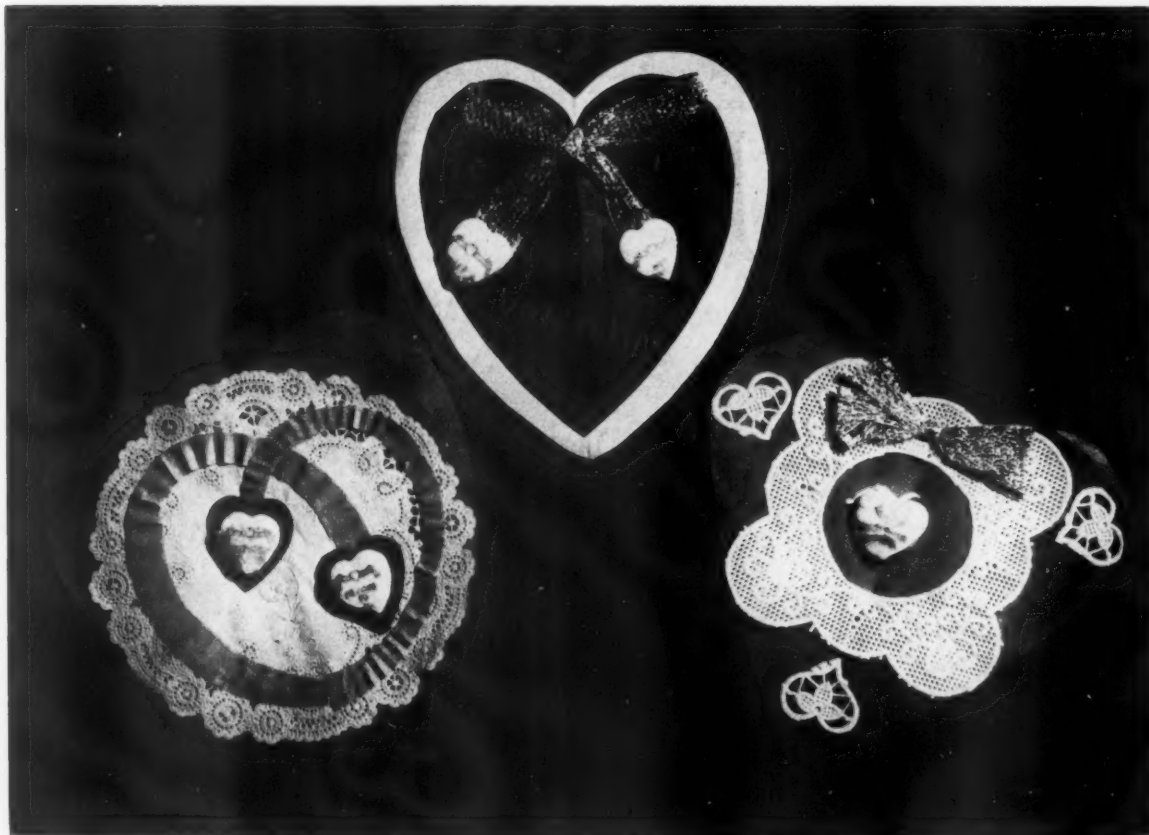
First show the children how to cut a heart from a folded piece of paper. Give them a few suggestions as to

how the baking cups and doilies can be cut apart and used in various ways. Tell them they may each have a few candy hearts to be pasted on their valentines with a little sugar-and-water paste.

Each child will be eager to see what he can create. Instead of the usual red and white, the children

found lime, lavender, and yellow, or lime, orange, and yellow made pleasing combinations. Pink and blue were also favorites.

The children had so much fun producing so many different ideas that I am sure others will find this way of making valentines a very worthwhile experiment.



Shellcraft

Detailed instructions for making jewelry
and decorated articles. By Joanna Rudachyk

TEACHERS and pupils will find the making of sea-shell jewelry a most fascinating craft. The work is light, suitable for children and even for invalids. The craft materials take up little space; a card table or a tray on one's knee will hold all the working materials required. Results come quickly, and many children will produce a finished piece of shell jewelry in an hour. Interest is readily maintained at a high level with most children through experimenting with a variety of combinations of shells to secure an endless assortment of shapes and colors. This last feature gives great scope for individuality in pupils' work.

Materials Required

To begin an interesting program of work in shellcraft, the following list of materials is suggested. Additional kinds of shells will add to the variety of attractive jewelry that may be made.

A piece of glass, about 6" x 4", preferably plate glass. This is used as a working surface.

Tweezers: Inexpensive, pointed eyebrow tweezers are excellent. They are used to pick up the shells and place them on the jewelry bases.

Cement: Duco cement, obtainable in small tubes, is most satisfactory, but most airplane or household cements or glues may be used.

Colored shells: These are described more fully in later paragraphs. The beginner should probably buy six packages of tiny cup shells in dif-

ferent colors, three packages of garfish scales (two white, one green), one package of coffee shells, one package of zebra shells, and one package of rice shells.

Plastic bases: These may be obtained in a variety of sizes and shapes for the making of brooches and earrings. The beginner might start with oval or circular bases for brooches and $\frac{3}{4}$ " circles for earring bases. Pins: Steel pins 1" long are used in making smaller brooches. If earrings are to be made, ear screws should be bought.

Lacquer: White lacquer is commonly used over shells of all colors since it is transparent. A coat or two of lacquer over the finished jewelry will give it a rich, pearly luster.

Toothpicks, a razor blade, and absorbent cotton are other materials frequently used by the beginner.

Plain barettes may be bought for five or ten cents each in variety stores, and when these are decorated with shell flowers they make excellent gifts.

KINDS OF SHELLS:

Tiny cup shells: Rounded, slightly cupped shells about $\frac{1}{8}$ " across, used for making small roses. They are obtainable in white or colors.

Large cup shells (also called lucines): They are shaped like the tiny cup shells but are about $\frac{1}{4}$ " across and are generally more transparent.

Rice shells: Shaped like a grain of rice, and obtainable in $\frac{1}{4}$ " or $\frac{1}{2}$ " size. They are white in color. Frequently these are used for borders.

Garfish scales: Flat, smooth scales, from $\frac{1}{4}$ " to $\frac{1}{2}$ " in length and shaped like an Indian arrowhead. They are used for borders and for leaves. All colors may be obtained, but white and medium green are most commonly used.

Teardrop shells: This is a leaf-shaped shell, pointed at one end and cupped at the larger end. It is about $\frac{1}{4}$ " long, and is available in several colors.

Coffee shells: Glossy shells of the sea snail, $\frac{1}{8}$ " to $\frac{3}{8}$ " long, used for borders.

Zebra shells: Striped shells $\frac{1}{8}$ " to $\frac{1}{4}$ " in size.

(Fuller descriptions of shells may be found in shellcraft catalogues and in instruction books.)

Making a Start

The first piece of jewelry to be made by a child should be very simple. We describe two such pieces.

1. A BARETTE: Obtain a cheap plastic or celluloid barette with a plain bar. In the center, place a rose made from medium cup shells and on either side a smaller rose, made of small cup shells. Place three or four green garfish scales or green teardrop shells around the roses for leaves. Paint with lacquer or colorless nail polish when the glue has set.

2. A BROOCH: On a $1\frac{1}{2}$ " plastic base build a border of small coffee shells, zebra shells, or small rice shells, with points turned in towards the center. Inside the border build

(Continued on page 13)

Tambourine

A new note for rhythm bands, made of a box top and sixteen roofing tins. By Elizabeth Larkin

RHYTHM bands are in high favor these days, and every child likes to participate. Triangles of ringing steel, old pot covers used as cymbals, toy drums, and little jingle bells are not too hard to get. This easy-to-make tambourine, however, adds a new note and will delight the children. Instead of using the same motion every time the music calls for accompaniment, the child may have a choice. He may tap it with the finger tips, with the knuckles, or the elbow; and later, if the children learn a Spanish dance, the head, the knee, and the toe are called into play.

Materials

Each tambourine requires a circular box-cover, sixteen roofing tins, eight buttons (any kind), a large-eyed needle, and any kind of light cord or heavy thread which the eye of the needle will carry. Flowers cut from old greeting cards are not necessary but will serve to ornament the tambourine, as will bright ribbon streamers.

Procedure

Cut flowers from old greeting cards and paste them over any advertising matter on the box top. This will make it unnecessary to paint it.

Make holes in the box-cover, as in Figure 3, about two inches apart. About one-fourth of an inch from the first hole, make an extra one. This is to make it easier to end off the thread after the roofing tins have been sewed on.

The next step is to attach the roofing tins to the box top. Thread the needle, making a large knot about three inches from the end of the thread. This will be tied to the other

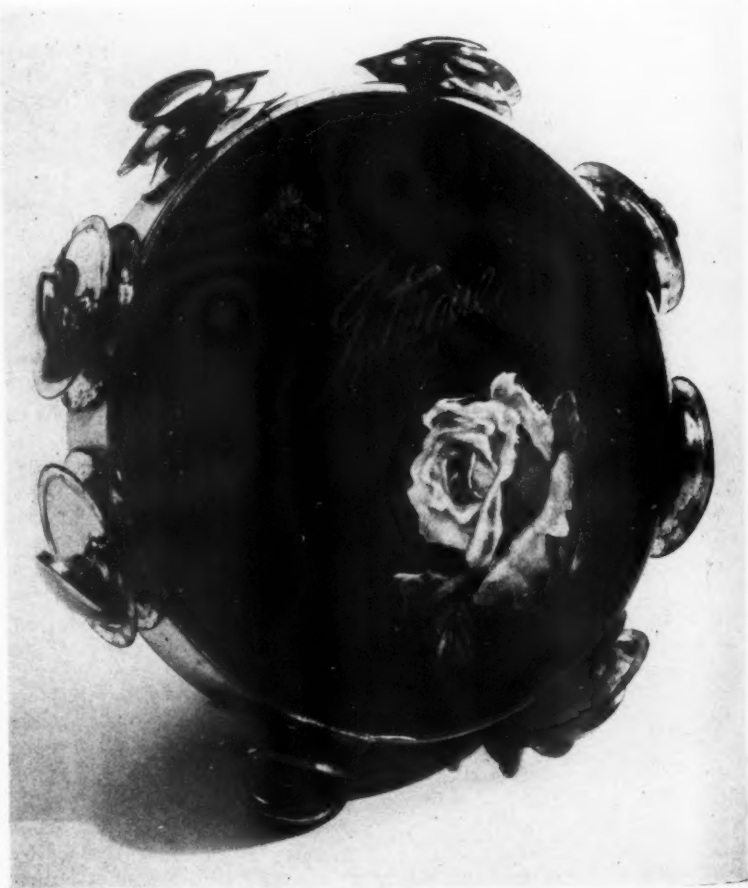
end of the thread after all tins have been sewn on. Insert the needle in the first hole on the box cover, bringing the thread out through the hole and leaving the knot and extra three inches of thread on the inside.

Put the needle through two roofing tins, through the button, back through the tins, and back through the same hole in the box cover. (Figure 1). Make sure that the roofing

tins are placed so that their convex sides touch each other (Figure 2). Pull the thread fairly tight and go on to the next hole, continuing to attach the roofing tins in the same way until you get back to the first hole.

Put the needle through that hole again and back through the hole a quarter-inch away. Remove needle

(Continued on page 33)



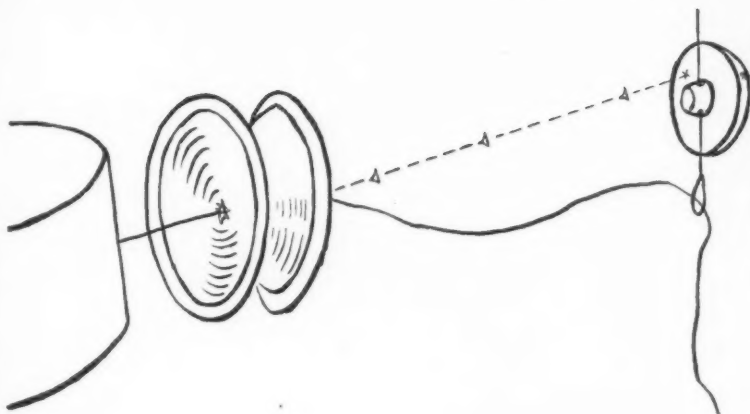


FIGURE 1. Sewing on roofing tins.

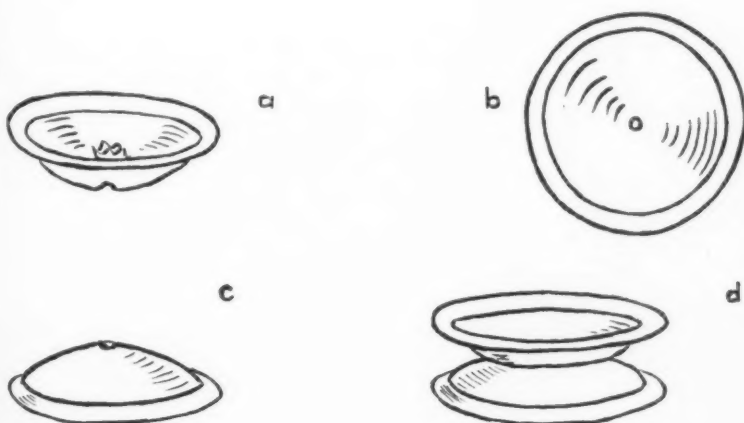


FIGURE 2. Roofing tins, actual size, showing a) concave side up; b) top view; c) convex side up; d) convex sides touching.

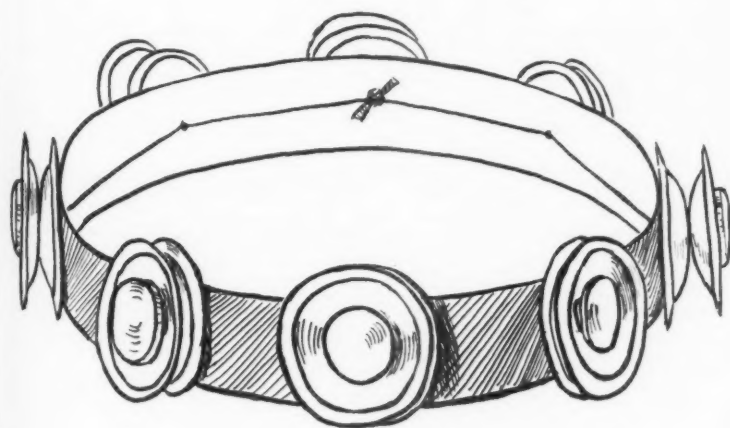


FIGURE 3. Completed tambourine, showing punched holes and method of attaching cord.

Shellcraft

(Continued from page 11)

up one, two, or three roses with leaves. Paint with lacquer. On the back of the plastic base, cement a brooch pin.

Making Shell Flowers

The rose is one of the commonest flowers made from shells. It may be made separately on the glass working surface or it may be built up directly on the plastic base or surface being decorated. If the former method is used, the completed rose is lifted from the glass with a razor blade and is then cemented on the base or surface being decorated.

To make a rose, proceed as follows:

1. Select nine or ten cup shells uniform in size and color.
2. Squeeze a drop of cement on the glass.
3. Pick up five or six cup shells with the tweezers, one at a time. Dip one end of the shell in the cement. Place the shells in a small circle, with the edges overlapping to represent the outer petals of the rose. The apex (point) of the shell may be placed either up or down, but follow through as you begin.
4. Place three or four similar shells inside the first row, to form a second row of petals.
5. In the center, place one or two smaller cups or some other small shell.

Use tweezers and toothpicks to move the shells until the desired rose effect is obtained. Work rapidly because the cement sets rather quickly.

If leaves are desired, use green garfish scales and teardrop shells.

Daisies are easily made using the long slender rice shells for petals and small yellow baby cups for the centers.

Pansies are easily made from medium or large cup shells.

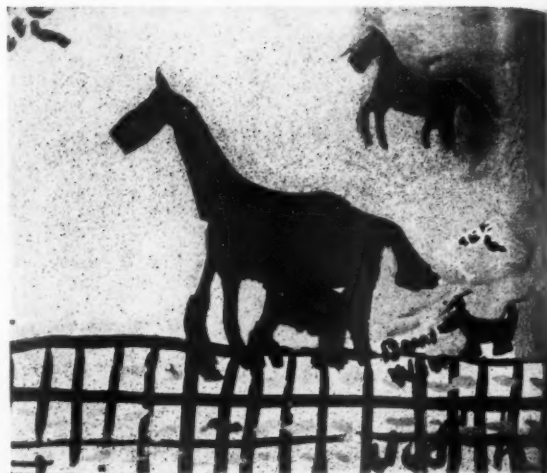
Small cup shells, with the inside of the cup turned up, can be used to make flowers resembling pompon zinnias and dahlias.

Many designers prefer raised centers in their flowers or brooches. This effect is made by using absorbent cotton.

To make a brooch with a raised center proceed as follows:

(Continued on page 45)

RIGHT: *Judy Clark, grade three, is very expressive. She painted the horses and dog shown here quite rapidly, then added a "Bow wow" to the dog to make her picture that much more alive.*



animal

By Jessie Todd

THERE'S no subject our children like better than painting or modeling animals. Each child is likely to have his particular favorite—for Clare a deer, for Lucy a spotted horse, for David a bear, for Judy a dog.

When we are painting murals to decorate the classrooms and hall, this is the way we go about it. The murals are begun in a vertical position so that the children can walk away and see how their work looks at a distance. A little painting is done as the mural hangs against the wall. Then the mural is spread on the floor, where five or six pupils can paint on it at one time. The finishing touches are often added when the mural is hanging in its final vertical position.



ABOVE: *Lucy Riesman, of grade three, paints a very colorful pattern of toys. The horse is red with white spots. Lucy loves spots. She uses her brush differently from most children. Notice how she holds it and presses down on the side of it to make many long spots of different colors. The picture was rich in patterns, like a tapestry.*

RIGHT: *Clare Pettijohn, grade four, pauses on her way home to look again at her deer in the hall exhibit. Clare's painting of the deer in the woods was a labor of love.*





l drawing



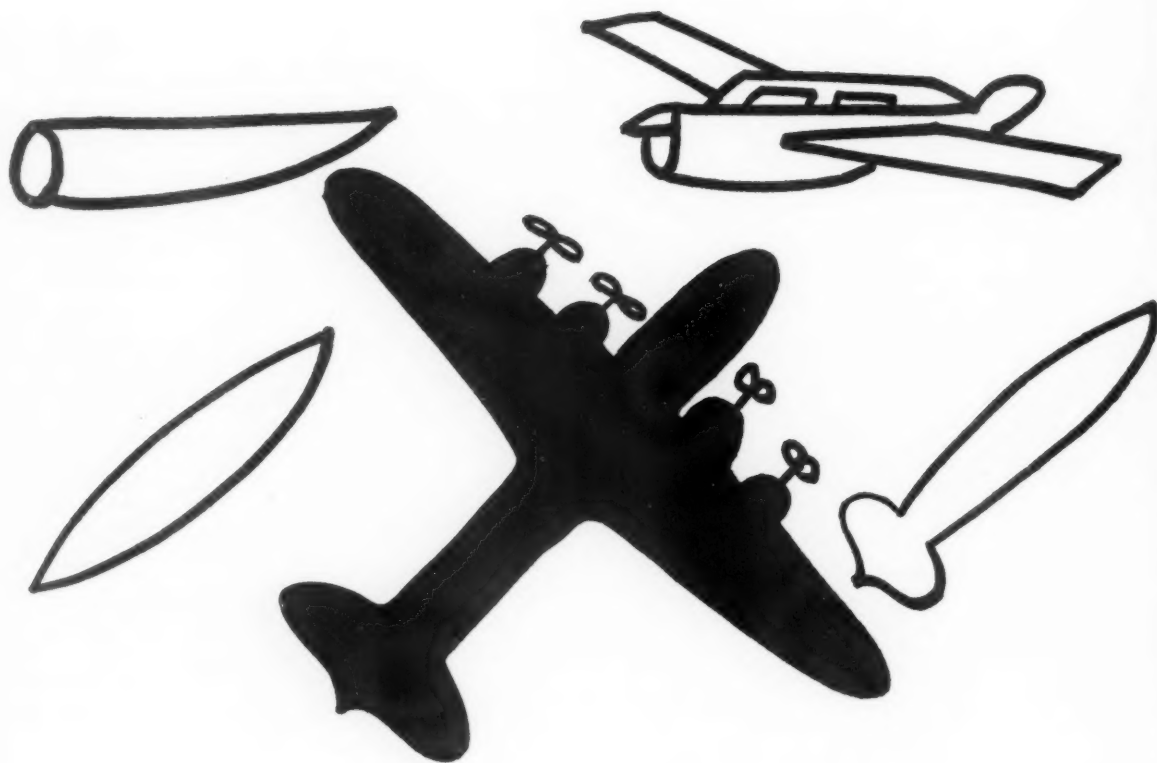
ABOVE: This is Clare, adding the last spots to the deer she modeled out of clay. You can tell by the expression in her hands how much she loves the deer. She has been painting and modeling deer now and then for a year. Clare sees the deer in her woodland summer home. The woods in her pictures are more realistic than those drawn by other fourth-graders.



LEFT: Sixteen fourth-graders worked together to make this mural. They called it "The Friendly Rabbit." In the murals we always work for a pattern of dark-and-light. The children often say "Put light behind dark and dark behind light." Note the little bear on the left, David's contribution. He spends his summers in the north woods of Wisconsin and especially likes to paint woodland animals.

Airplane

This is the fifteenth in a series
of step-by-step drawings by Dawn E. Schneider.



First you draw the fuselage,
Then the wing and tail.
This is true of every type.
It's a rule that cannot fail.

Books on Arts and Crafts

HOW TO DESIGN AND MAKE YOUR OWN HATS. By Eve Tartar. New York: Homecrafts. 96pp. \$1.00 (Distributed by Crown Publishers.)

Eve Tartar recently made fashion history when she had her latest collection of exclusive New York hat styles exhibited in Paris—the first Paris showing of American-made hats ever held.

In this new book Eve Tartar offers her knowledge, experience, and skill to those who want to make their own hats. She explains how to remove the "home-made" stigma from a hat and give it a professional look. Complete step-by-step instructions and illustrations are given which are intended to enable the reader to turn out hats which would retail for \$35-\$50 for as little as \$5.00.

Every phase of the millinery art is discussed: the basic styles, fundamentals of proportion, the right styles for individual faces and figures, etc. There are also complete instructions on the correct use of steam, blocks, and frames; how to work with ribbons, veilings, patterns, and wires; how to clean felts, straws, and fabrics; storing and packing hats; use of bows, sizing, bands, and trimming.

One dollar doesn't seem too much to spend on a book which may enable the reader to create hats with that "Fifty-dollar look."

Juveniles

SHORTY MAKES FIRST TEAM. By Cary Jackson. Chicago: Wilcox & Follett. 160pp. \$2.00.

Boys from middle grades through high school will enjoy the story of Danny Cleary, a fast, aggressive player who is apparently too short for the basketball team. Here is a book which will put across the true meaning of sportsmanship and at the same time impart a lift of morale to young would-be athletes who are not blessed with height.

75 WAYS FOR BOYS TO MAKE MONEY. By Adrian A. Paradis. N. Y.: Greenberg Publisher. 138pp. \$1.95.

Many ingenious and practical suggestions are here given to the boy who wants to make a little extra money. There is advice to help him do good work on the job, as well as information about what equipment to use and what prices to charge, though our

high-school-age advisers maintain that the wage scale in the book is not comparable to the wages actually being earned these days by boys holding such jobs.

THE SILVER FLEECE. By Florence Crannell Means and Carl Means. Illustrated by Edwin Schmidt. Philadelphia: The John C. Winston Co. 213pp. \$2.50.

A tale of the Spanish men and women who resettled their ranches in 1695, fourteen years after a bloody Indian revolt had driven them from New to Old Mexico, adds another title to the "Land of the Free" series. Florence Crannell Means has a background to provide authenticity for a story of this kind, and she has supplied sufficient suspense and adventure to captivate an audience of twelve and up.

THE GRAY-NOSED KITTEN. By Miriam E. Mason. Illustrated by Marie C. Nichols. Boston: Houghton Mifflin Company. 118pp. \$2.00.

The sixth in Houghton Mifflin's excellent Easy Reading Series, designed for ages 8-12, will provide good entertainment for those youngsters who insist that their enjoyment of a story is spoiled by grappling with hard words.

Book shelf

ADVENTURE STORIES FROM STORY PARADE. Philadelphia: The John C. Winston Company. 314pp. \$2.50.

Selected from the pages of *Story Parade Magazine* is this collection of twenty adventure-packed stories. Among the authors represented are Elizabeth Coatsworth, Cornelia Meigs, Laura Benét, and Richard Bennett. Many of the illustrators, too, are top flight; Kurt Wiese, Armstrong Sperry, Elizabeth Orton Jones, and Grace Paull are among them. No critical middle- or upper-grader will ever be able to make the comment about these stories that "nothing ever happens."

SHAUN AND SHEILA: A BOY AND GIRL OF IRELAND. By Sheila O'Neill. Caldwell, Idaho: The Caxton Printers. 110pp. \$3.00.

The attractively decorated green end papers will immediately put young readers into a mood to enjoy these tales of Ireland's "wee folk." Our favorite among the tiny people was a leprechaun who lived in a churn "so the cat and children will not rub against me legs." Marjorie Crittenden's illustrations are charming, suitable, and worthy of mention on the title page (which they do not receive).



ABOVE: The semi-liquid paint is poured onto the working surface. The paper should be wet or moist before the paint is applied. For beginners it is a good idea to use a white ground and add colors separately.

fingerpainting



RIGHT: The mass of white paint is evenly distributed over the moist paper, which helps make a soft bedding for the colors to follow.



LEFT: Colors are mixed separately in jars before being applied to surface. The color of the paint in the jar will almost surely be changed when it hits the surface and is mixed with other colors or is lightened by the white ground. Extreme subtleties of color, though, are hardly to be expected now.

paint, not mudpies

FINGERPAINTING is almost as easy as making mudpies, just as messy, and much more interesting, as these photographs taken by B. Newman at Greenwich House, the leading settlement house of New York City, show. Since Ruth Faison Shaw, while looking for an easy form of painting back in 1928, mixed her own paints and found her pupils delighted in smearing them over wet paper, the art, or sport, of fingerpainting has been growing more and more popular.

Considered an excellent and acceptable sublimation of the universal desire to play with mud, fingerpainting requires only paints, paper, water and a flat surface to work on. The paints are non-poisonous and wash off skin, clothing and furniture.

Finger painters dump a blob of paint on wet paper, smear it evenly over the surface, then improvise designs with fingers, fists, palms, the heels of the hands, and elbows. For color shadings the paints are pre-mixed or, as long as the paint is wet, are run together while paint-

(Continued on page 20)



ABOVE: The pensive finger moves on. Beginners will lay the paint on thickly at first, later try to make abstract designs, then attempt representational figures.



LEFT: Beginners should be encouraged to do as this boy does, just dabbling to get the feel of the medium at first.

fingerpainting

ing. Blue is swept into red with the forearm for a purple sunset; black spots are flecked with the fingernail on a yellow leopard. There is no need for brushes, except to drop the paint upon the paper. This is the only time that a brush should be permitted to come into the picture. From then on the child's body is on its own.

Children will usually paint beautiful, exotic flowers, animals and landscapes after their first few attempts. At first their work is likely to turn out to be quite abstract, revealing no definite intention but simply their reveling in a medium which appeals to their kinesthetic as much as to their esthetic sense.



RIGHT: The creative urge is not merely at a child's fingertips, but at his elbows as well. Any movable part of the upper body may be used, including the heel of the hand and the full sweep of the forearm's under-surface (as evidenced by this youngster's raised left arm).



ABOVE: The more dainty painters would do well to make an overall covering out of newspaper with a hole cut out for the head, as this pair have done.

LEFT: "Is that me?" An astonished young lady doesn't seem to recognize herself in a fingerpainting portrait, which is just as well.



WHILE this variety show is given as it was first performed, it can and should be altered at will to suit the needs and talents of each group of children.

CHARACTERS

TEACHER

DR. BROWN, the veterinarian

Club members: ALICE, ELLEN, JANE, SARA, BETH, ELLEN, MARY, VIRGINIA, JOHN, TOM, HERBY, and LARRY, who is the youngest.

SCENE I

Scene: School auditorium where club is gathered for meeting. There are several chairs and benches on stage where meeting is convening. A piano stands against one wall.

Time: Shortly before St. Valentine's Day.

TEACHER: Now, children, let's get right down to business, or our half-hour will be up. (*Children take places quickly on chairs and benches. One pupil remains standing near door.*) Come along, Herby, aren't you going to join us?

HERBY: (*Shuffling his feet and hanging his head in embarrassment*) No, Miss Benson. I—I don't feel very well, I guess.

TEACHER: (*Approaching him anxiously*) What's the matter, Herby? You aren't really sick, are you?

HERBY: (*Stubbornly*) I just gotta go home, Miss Benson. I got to.

TEACHER: But the meeting is about the valentine party tomorrow. You want to have the party, don't you?

HERBY: (*Sadly*) I—I—I guess I don't care much for the party. I guess I won't be there. I just wanta go home now.

TEACHER: (*Puts her hand on his shoulder comfortingly*) I'm afraid I don't understand, Herby, but if there's anything I can do—or any of us—

HERBY: It's nothing anybody can help, Miss Benson . . . Can I go now?

TEACHER: Of course you may, Herby. And perhaps you'll feel better in time for the party. (*Herby exits hastily Right*)

JOHN: (*As soon as Herby is out of earshot*) I know what's the matter, Miss Benson. Only I don't know if I ought to tell. Herby maybe

wouldn't want me to. He doesn't want to come to school on account of it but he can't stay home or his mother would find out and be worried too.

TEACHER: We're all Herby's friends, John. If there is something that one of us, or all of us, can do to help, then perhaps you can talk with the ones who can.

JOHN: Maybe all of us together could . . . well, it's about his dog . . . and the new baby at their house so that Herby doesn't want to ask for any money right now.

TEACHER: I don't think I understand, John. What does his dog have to do with it?

JOHN: Well, his dog is sick and Herby took him to the animal hospital and they said to bring him back if he didn't get better right away, but Herby hasn't any more money to take him back and his dog isn't getting any better and Herby has a new baby brother so he doesn't want to ask for any money and he doesn't want to worry his mother. And his father's away . . .

MARY: (*Sympathetically*) His dog is awfully nice. Herby got him at the animal shelter and he knows an awful lot of tricks. I hope nothing happens to Herby's dog.

TOM: Maybe we could help Herby. But where would we get that much money?

LARRY: I haven't got any money but I'd sure like to help Herby's dog.

ELLEN: I've got my quarter for valentines; I'd give him that.

JOHN: We each earned ten cents for the party. Maybe we . . . maybe we could go without the party.

TEACHER: That's one thing we could do—give up the party and give Herby the money. Would you like to do that? It would help a little.

CHILDREN: (*In chorus, ad lib*) We'll do it. Yes, let's do it for Herby and his dog.

ELLEN: We can give the valentine money too—what we have left of it, can't we?

TEACHER: Ellen suggests we give up whatever we have for valentines. Shall we do that too?

JANE: We won't have any Valentine's Day at all then . . . but we could say this is a valentine—a valentine for Herby.

(Continued on page 44)

Valentine for Herby

A variety show by
Lee Knight which may
be adapted to the
talents of your pupils.

Simple valentines

Every child can
succeed if taught
by this method.

By Doris Sanders Cowle

WANT to make the children in your class burst with pride on St. Valentine's Day? Then show them how to make these big fluffy red valentines. They'll delight the artistically inclined, and surprise those who are usually frightened by construction paper and paste.

Be sure that every valentine is launched to a successful start by giving each child a standard shape to work with. I have seen the look of dismay in the eyes of a child who has just cut out a red paper heart that looked more like a long skinny carrot, or a fat little heart that more resembled an egg lying on its side, only to find that the more talented child in the class has cut a large and graceful paper heart. It is enough to discourage any pupil!

Materials

The valentine illustrated on the opposite page is very easy to make. The materials required are: 1. A package of red construction paper. (If red construction paper is not available, the hearts can be made on plain white paper and colored with a red crayon.) 2. A box of white cleansing tissue. 3. A ten-inch length of narrow red ribbon for each valentine. (You can buy narrow paper ribbon, or have each child bring his own from home.) 4. Ask each pupil to bring in a favorite snapshot, or a small picture cut from a magazine.

Directions

Your first step will be to cut out the heart on the opposite page and paste it on a piece of lightweight cardboard (Figure 1). Trace and cut out as many cardboard hearts as you have rows of children.

Give one piece of 9" by 11½" red construction paper to each child. Then pass out the cardboard hearts to the first pupil in each row.

Draw a large rectangle on the blackboard in the shape of the construction paper; then show the children how to place their hearts for tracing (Figure 2). Unless you watch them closely at this point, someone somewhere in the class is going to trace one heart right in the middle of the paper, and not leave room enough for the second one!

As the first child in each row finishes tracing, have him pass the card-

board heart to the person behind him, and so on until everyone has two hearts traced on his or her paper. Meanwhile, the rest of the class can be carefully cutting out both hearts along the pencil lines. Have each child hold up two red hearts before you proceed to the next step. The children will be delighted to see that their own paper hearts are as nice as their neighbors', and they'll be anxious to continue.

Collect and save the cardboard heart patterns for some future project. Have the children put their paper hearts out of sight, either in a book or in their desks—any place where they won't become soiled from paste. If each child learns in the early stages how to keep his work neat and clean, he will develop greater pride in his workmanship.

Next, give each pupil two pieces of cleansing tissue. Have them fold each piece lengthwise. Now have them crease the fold, making sure that the flapping ends of the cleansing tissue are left free (follow Figures 3 and 4). With a ruler, have them measure 1½" in from the open edge, then—using a soft pencil—draw a line from top to bottom. Be sure they use the pencils lightly, to prevent the cleansing tissue from ripping. Then have each pupil fringe with scissors the cleansing tissue up to the pencil line (follow Figure 4). Little fingers are often unsteady with scissors. So, to prevent their fringes from falling apart, make sure their cuts are at least ¼" apart (illustrate on blackboard). When one cleansing tissue has been successfully fringed, proceed in the same manner with the second tissue.

Now have the class fold the ten-inch piece of ribbon in half and crease it, leaving five inches on one side and five inches on the other side (Figure 5).

Pass a piece of scrap paper to each pupil, in preparation for pasting. Have them take out one of the red hearts and lay it on the paper. They should apply a thin coat of paste to the heart, working from the center out. Demonstrate with your finger on the blackboard. The success of any project of this nature depends largely on a clean paste-up job.

One cleansing tissue fringe is for one half of the heart, and the other

A VALENTINE PROJECT

FIG. 1

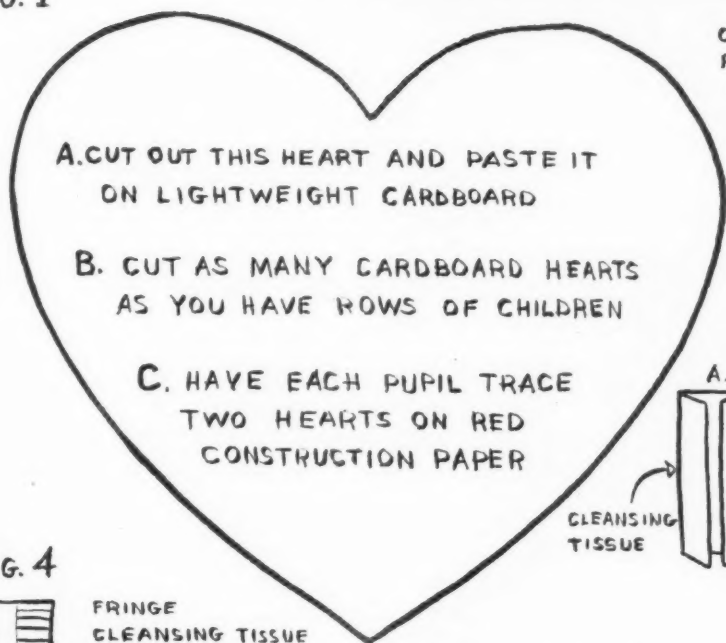


FIG. 2

CONSTRUCTION PAPER 9" x 11½"
CUT OUT
2 HEARTS

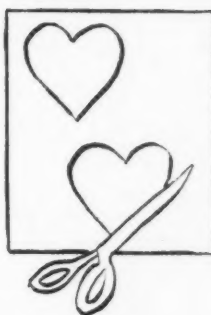


FIG. 3

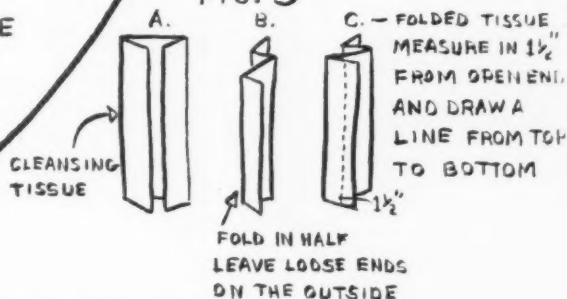


FIG. 4

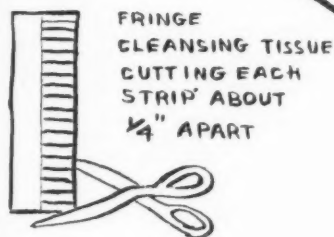


FIG. 5 YOU NOW HAVE...

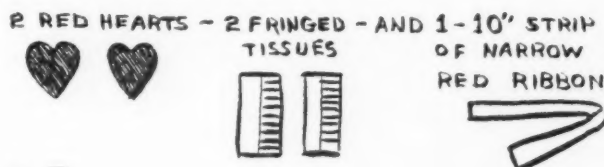


FIG. 6 - PASTING

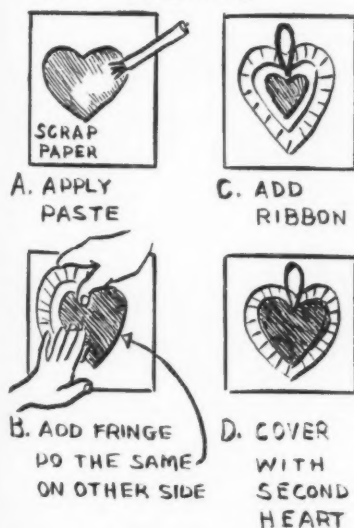


FIG. 7

CUTOUT SNAPSHOT OR PICTURE



FINISHED VALENTINE



fringe is for the other half. Lay the unfringed part of the cleansing tissue on the wet paste, and place it carefully around the heart from the point

of the V to the bottom tip. Use the original pencil line as a guide as to how far the fringe should stick out. The pencil line should coincide

with the edge of the heart. (It is very important to establish this fact. An unimaginative child might paste
(Continued on page 38)

Teaching tactics

Paper Doily Valentines

A few paper doilies and some scraps of red construction paper provide material for charming valentines.

Cut large hearts from the construction paper and paste on the doily. Add white silhouettes and flowers cut from doily.

Small standing dolls to be used for decoration may be made by inserting a 1½" head and neck between two 2½" hearts for a body and adding a semicircle 9" wide for the skirt. Straight arms, and hands made of small hearts may be added. Part of a doily makes the apron.

*Betty Marie Fenton
Bucyrus, Ohio*

Lattice Valentine

Cut out a valentine on folded brown paper. Then cut six strips of red paper four inches long and one-half inch wide. (These may be scraps from the print shop.)

Weave these strips together, then paste them on the front of the valentine. Each child may write his special greeting inside.

*Helen Kitchell Evans
St. Clair, Missouri*

Snowman Toothbrush Holder

Cut a snowman out of heavy cardboard and paint with poster paint. Make a hole in his hat to hang him

up by. Use a brass brad and ring as one of his buttons so that the toothbrush can be slipped into the ring. It will look as if the snow man is holding the toothbrush.

*Evelyn B. Civerolo
Albuquerque, N. M.*



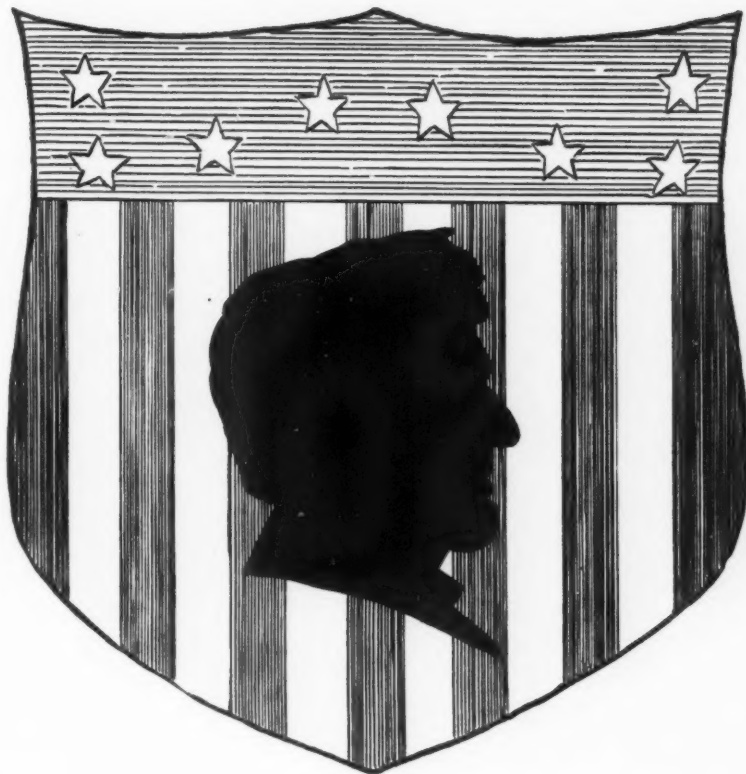
Patriotic Shield

As drawing and cutting out silhouettes is a bit difficult for six- or seven-year-olds, I usually mimeograph or hectograph Washington and Lincoln silhouettes, which are then pasted on the shields.

The shields can either be made freehand or traced from a pattern. If cut freehand, the paper should be pasted in half.

Silhouettes can be colored brown or black. The shield is decorated with red and white stripes. The stars are white on a blue field.

*Jean C. Rice
Roselle, N. J.*

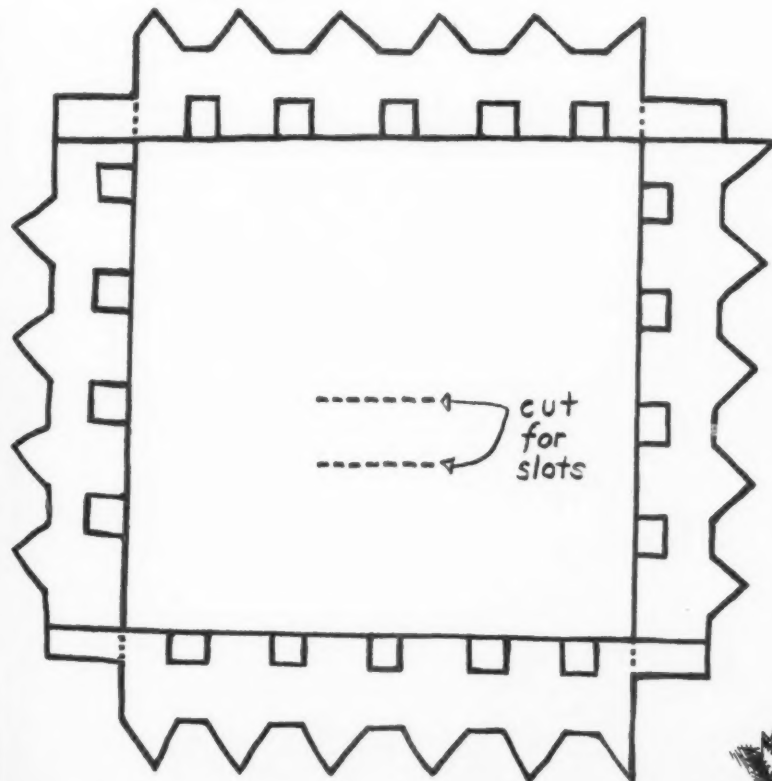


Fenced-In Snowman

Draw the fence pattern on construction paper, making it about 7" square, and cut out. Draw the snowman pattern, about 5" high, on a double thickness of construction paper and cut out.

Fold up the fence sides and paste. Slip the snowman into the slits to make him stand erect. Make little cotton snowballs and throw them at the snowman.

*Evelyn B. Civerolo
Albuquerque, N. M.*



Practical valentines

Ellen Johnson tells
how to put textile
paints to work.

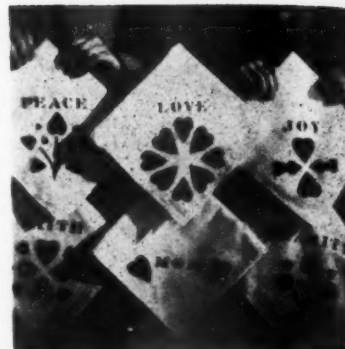
TO ESCAPE from the inevitable routine of making valentines from the traditional red and white paper, our sixth grade had a new idea. After they had learned how to use textile paints someone suggested that we make original heart designs on towels for Valentine's Day.

The designs shown were stenciled with red textile paint on white dish towels. We called the finished towels our "Heart Set" or "Happiness Set." Instead of the usual *Sunday, Monday* inscriptions, we stenciled the words *Hope, Love, Charity, Peace, Faith, and Joy*. On the opposite corner many pupils stenciled the word *Mom* with a heart design on a smaller scale.

Next a folder was made to contain Mother's gift towels. The same designs that had been used on the towels were used to make a cover pattern on red construction paper. The designs were cut out with a razor blade. When a sheet of white paper was placed underneath the cut-out design, the cover looked very attractive.

On a sheet of white paper the same size as the folder, the children wrote out valentine greetings to their mothers. While some composed their own greetings, others copied out poems from valentine cards or poetry books.

For the back cover, a lacy pattern was cut from white paper and pasted on to the red backing. The finished towels were slipped into the folder.

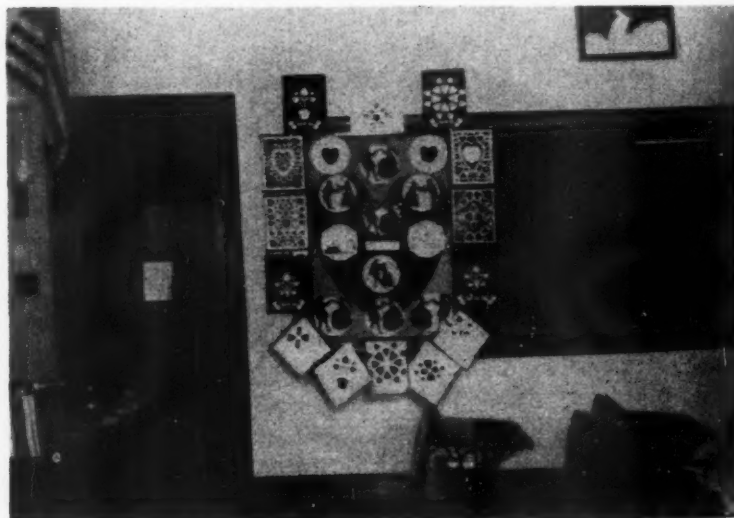


Completed towels, showing variety of stencil designs used.

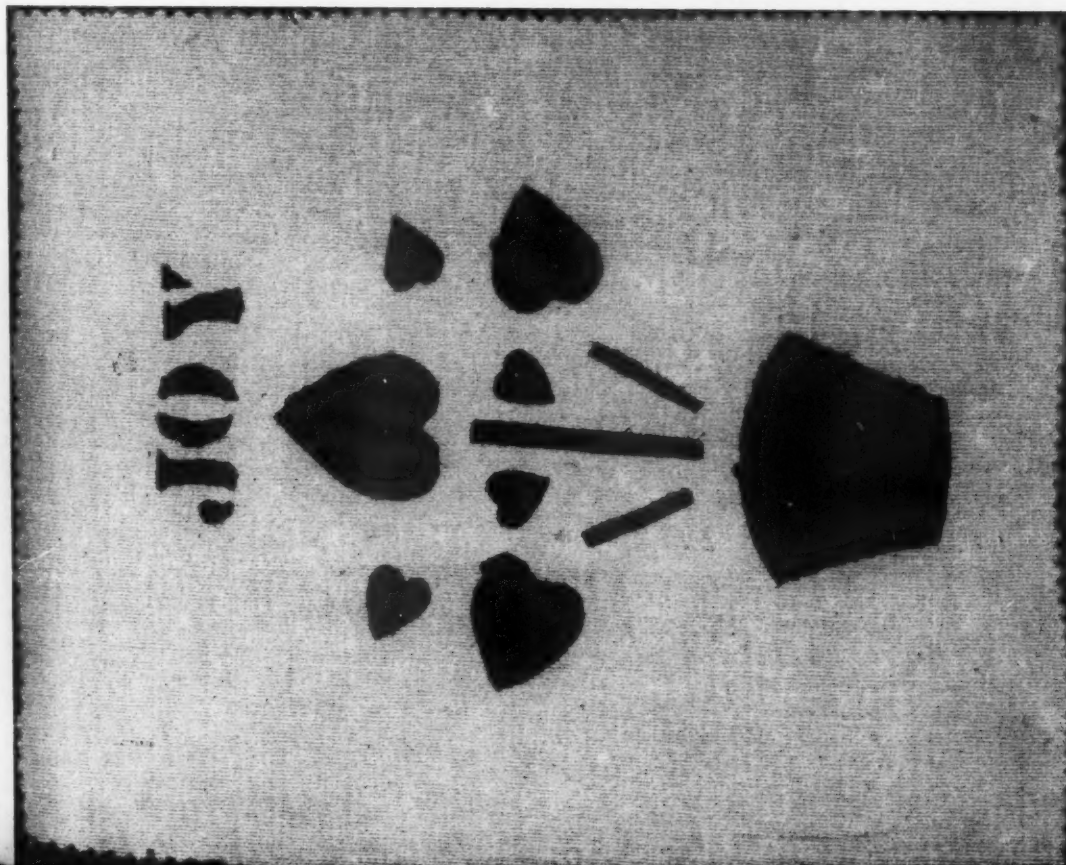
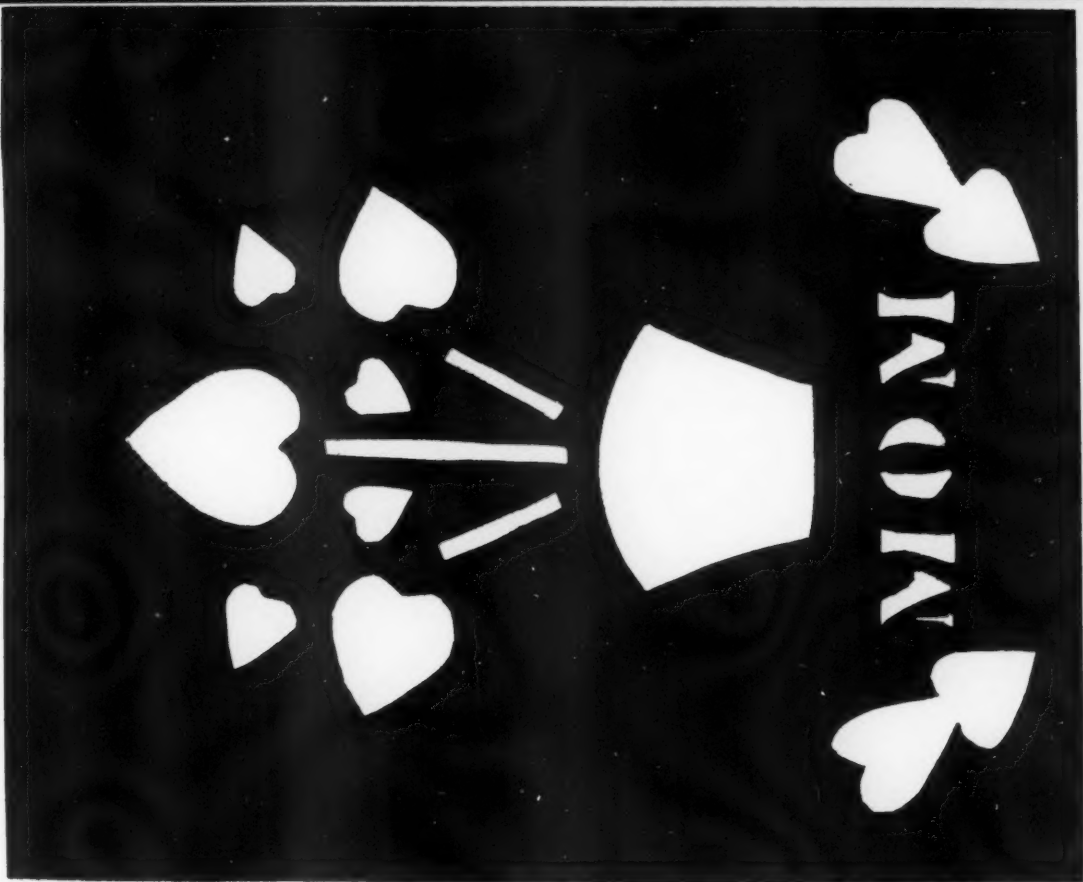
The "Heart Project" was then displayed on the bulletin board (below). Shown are the front and back covers of the valentine folders. The towels can be seen fastened to the lower edge of the bulletin board.

In stenciling designs on the towels we followed the directions for using Prang Textile Paints. We found that it helped to make the design color fast if, before pressing the towels, a little vinegar was used in the water in which the pressing cloth was dipped.

These gifts were both unusual and useful. The process of making them was more like fun than work. The project as a whole was especially worthwhile because it made use of not one skill, but several, and both the children and their mothers agreed it was a complete success.



"Heart Project" displayed on schoolroom bulletin board. Towels fastened to lower edge; folder covers at right and left.



Crayons—new ways with a familiar medium

Anna Dunser presents a storehouse of ideas for using a variety of techniques, including combinations of crayon with watercolors and tempera.



TO MANY people a box of crayons is just a box of crayons, but to the elementary art teacher it is a storehouse of mediums. In the first place, crayons are not all alike. Although they are called wax crayons they may lack the required amount of wax to make them mark easily, or they may have so much wax that they make greasy marks without very much color. A teacher will want her classes to have a standard crayon of the best quality from a reputable art supply firm.

Then there are several different kinds of crayons, all good, but good for different purposes. For kindergarten, first grade, and second grade, teachers usually prefer the kindergarten size, thick and substantial. The colors are usually limited to eight—no pink (and how much the children love pink!). But colors can be ordered by the dozen or by the gross of one color, and a teacher may order extra boxes, all pink. It is well to have refills of red crayons, for they disappear first in the primary grades. In the intermediate grades, the black and brown crayons are expended first.

In the intermediate grades the children seem to prefer the boxes that contain 16 or 24 colors.

Once the crayons are in the hands of the children, there are many dif-

(Continued on page 30)

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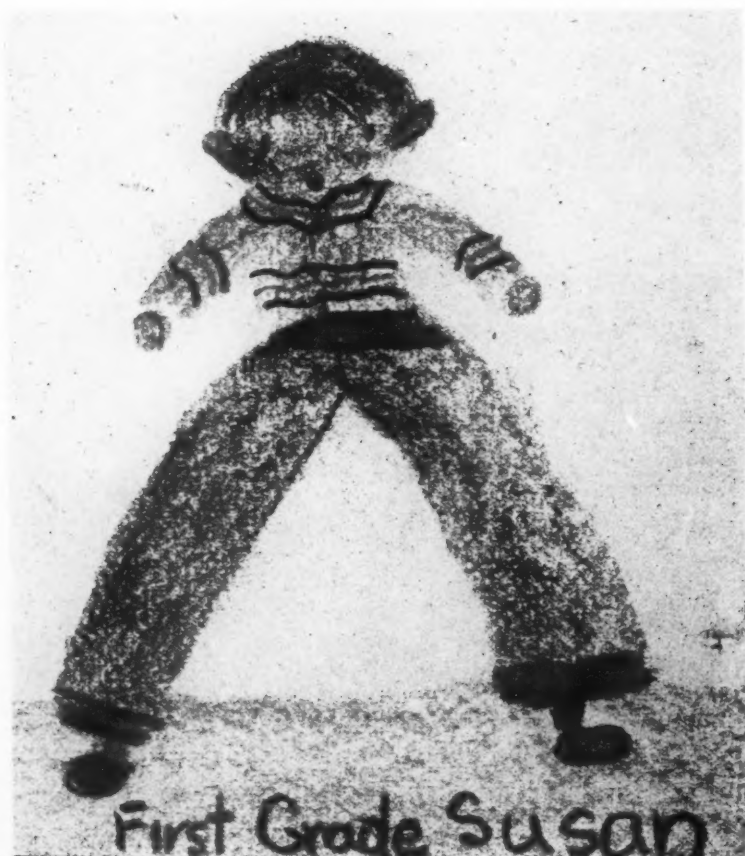
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ITIES





ferent ways they can be used to secure interesting effects.

The children hold the crayons any way they want to—that is, any way that is most convenient to achieve the results desired. Generally the pupils hold their crayons as they would pencils.

The children soon learn that they can have light, dark, and medium values from the dark crayons. Blue can be dark, light, or many values in between, depending upon how much of the white paper shows through the crayon. But it is difficult for these same boys and girls to see that light crayons will make light marks no matter how much they press down on them.

When working for a very dark color, the crayon may be held near the point; then pressure can be applied without breaking the crayon. (However they'll soon break anyway.)

In past years children were taught to hold the crayon under the hand and use it lightly, strokes all going in the same direction. And what a weak, sickly, anemic picture this produced! It couldn't be seen ten feet away. But now a crayon picture is much more vigorous. The light tones, of course, may still be put in lightly, if that is the effect the child wants, to contrast with the deep, rich, solid colors that shine!

Occasionally we find children superimposing one color on another, and the effect is always striking. Then other children are inspired to try the "double colors." Although a box of crayons has twenty-four or more colors, the "double colors" are always a new effect. When all of the colors in one picture are "double," the result is a rich dish of colors.

By the middle of the school year most crayons are broken and their paper wrappers are partly off. Now is the time to take off the remaining wrapper and find new uses for the crayon pieces.

The side of the crayon can be used flat against the paper, covering much space with very little effort. Pictures and designs can be made entirely of this flat color, while other pictures may be made in the same way but may have accents added by using the crayon point in the usual way—that is, emphatically.

Murals and other large pictures made by groups of children can be made with the side of the crayon and dark accents, thus avoiding long-drawn-out, tedious work. Older children will like to experiment, using the flat side of the crayon but pressing harder on the end under the first finger. Nice effects of shading can be secured in this manner.

For variety the children may make pictures all in one color—as black or brown on manila paper, white or yellow on black paper. Children learn much about color contrasts by experimenting with one color on colored paper.

Two colors for one picture, such as red and black on white paper, make nice pictures and designs. Any three colors make a good color scheme, except perhaps the three primary colors in their greatest intensity. Children may choose three colors from their box or close their eyes and pick up three colors. It is surprising what good color schemes result.

The teacher will want to suggest that the children try crayons with other mediums. A strong outline in crayon can be filled in with watercolors or tempera, and the crayon lines will resist the paint. The one color outline (red, yellow, white, or black are good) will tie the picture together and give a decorative effect.

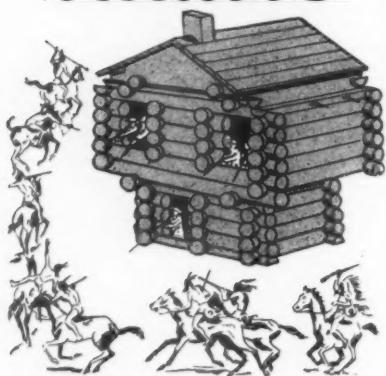
One group of children used crayon accents on their finger paintings. Another group used their crayons to "fix" their chalk drawings. Some teachers have the small children make outline drawings in crayon first, when introducing them to watercolors for the first time. The paints will not run together—a tendency which paints have that distresses beginners.

A complete picture in light crayon colors can be washed over with some dark paint (black, blue, or purple), thus changing the background from light to dark and reversing all of the values. A positive becomes a negative, or vice versa. Painting over a dark picture with light-colored paint is disappointing and useless, as it does not transpose the values and the picture could have been made on light colors of paper in the first place.

A set of crayons is indeed a Pandora's box, with all of the imps turned to fairies.



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Using films and records

Film Selection Guides

A three-volume edition of *Film Selection Guides*, correlating the use of some 332 of America's most widely used textbooks with 382 16mm. sound educational films and 60 filmstrips, has recently been completed by Encyclopaedia Britannica Films. These guides are intended to provide teachers with complete unit-by-unit listings of each of the textbooks together with the EBF Films which are correlated with each of these units. The guides are divided into three paper-bound volumes, volume one covering books and films for the primary and elementary grades, volume two listing books and films for junior and senior high school science courses, and volume three covering junior and senior high school books and films on social studies.

The guides supersede the one-volume *Textbook-Film Correlations* published by EBF two years ago. The new guides contain a substantially greater number of both books and films, eliminating those books which no longer are widely used and those which have been replaced by newer books or editions.

In order to make the guides available as widely as possible, EBF is distributing them at the cost of paper and printing alone. The primary guide will be sold for \$1.50 a copy; the guides on science and social studies are \$1.00 each. If purchased as one set, the three may be obtained for \$3.00 from EBF, their representatives, and their preview libraries.

Woodworking Series

Now available from the Society for Visual Education is a new filmstrip series on woodworking.

Furniture Joinery consists of 59 informative frames, each one showing in clear detail how to make the various joints necessary in good woodworking.



A frame from "Furniture Joinery," a filmstrip produced by the Society for Visual Education, Inc.

Making a Project with Hand Tools, in 60 frames, should prove practical wherever shop work is taught. It follows every step in converting rough stock into a useful but easy-to-make project. Informative scenes on fastening and finishing are provided, together with working and pictorial drawings.

Woodworking Machines is made up of 42 frames designed to let the student actually see how the machines function. Vivid close-ups show the correct and safe way to use the circular saw, jig saw, hand saw, joinery, etc.

Safety (Know How) in the Work Shop emphasizes the need for care

in handling and sharpening hand tools. The 55 frames point out the necessity of proper lighting, indicate fire hazards, etc.

Each filmstrip is made up of black-and-white photographs with a few original diagrams. All have captions. Price of each filmstrip is \$3.00; the price of the set is \$12.00. The Society for Visual Education is located at 1345 W. Diversey Parkway, Chicago 14.

Voices of History

The third volume of Columbia Records' best-selling "I Can Hear It Now" series, with Edward R. Murrow as narrator, has recently been released. Covering the period from 1919 to 1932, this third volume opens in 1919 with Woodrow Wilson's fight for the League of Nations and ends with Franklin D. Roosevelt's first inaugural. The listener hears the voices of Senator Borah, Senator Hiram Johnson, Warren Harding, Will Rogers, Calvin Coolidge, Ted Husing, William Jennings Bryan, Clarence Darrow, and others.

In the first two volumes of the series, the actual voices and recorded sounds of events from 1932 to 1949 were presented. This same technique has been used wherever possible in Volume III, although during the era covered, radio and talkies were in their infancy. Where recordings of individuals and events are either non-existent or of poor quality, faithful re-enactments have been presented. Heard as "bit" players in Volume III of "I Can Hear It Now" are Arthur Godfrey and Henry Morgan.

"I Can Hear It Now" Volume III may be purchased as one long playing 33 $\frac{1}{3}$ rpm. record (ML 4340) or in an album of five conventional twelve-inch shellac records (MM-963).

Tambourine

(Continued from page 12)

from thread, and tie the end of the thread to the three-inch end left there. Tie with several knots and cut off excess thread, not too close. The tambourine is now finished (Figure 3 on page 13).

In a fifth- or sixth-grade class studying Spanish America or Spain, these tambourines can be made by the children themselves and used in a Spanish dance. You will probably

find instructions for these dances in your manual, as there is now a revival of interest in folk dances of other nations.

In the kindergarten or first grade, where the concept of rhythm is being taught, just add the tambourine to your rhythm band. Tell the children to listen first to a musical selection, noticing where the music is light and

jingly and where it is slow and heavy. Then show them how to shake the tambourine in the air in accompaniment to the light music and to tap it with fingertips, knuckles, and elbow, when the music becomes slow and loud.

Head, knee, and toe tapping with the tambourine should probably be saved for the regular Spanish dance.

New Horizons in Teaching

Suggestions we hope you will find helpful and interesting



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everyday Americans" only trying to do their part to give young America deeper appreciation of this great nation and its builders.

Used the year around, this record inspires classroom discussions and programs; compositions; art work; biography study.

For other patriotic recordings you might inquire at your local record shop.

If Further Interested — Record described above (Narrator, FRANKLYN MACCORMACK; Organist, HAROLD TURNER) — A Columbia 12 in. recording; 78 r.p.m. — \$2 postpaid. Just write THE WHITNEYS, 1002 Wilson Avenue, Chicago 40.

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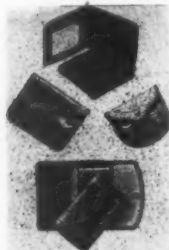
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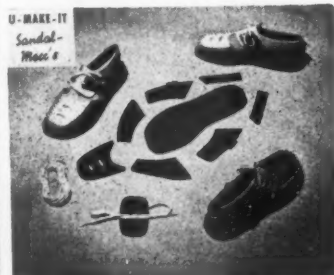
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Metal craft

Final installment of a series

edited by Margaret Ickis*

Attractive Projects From Scrap Metal

The illustration (Fig. 11) presents nine projects that can be cut from scrap copper, pewter or silver. Use metal 18-20 gauge in thickness. These objects can be decorated either by the etching or piercing process, both described previously.

If the designs are to be pierced, cut them out before removing the edges of the metal, as it is much easier to work with a larger piece.

In planning a monogram pin, remember a pin must be attached to the back. Place the letters in a position where both the catch and pin can be soldered to the back. If this is not possible, make the frame of the pin wide enough to take care of the problem.

Ashtrays and Plates

The best way to make ashtrays and plates is by using wooden molds, which may be obtained at craft stores. The molds are made from hard wood, preferably maple at least 4 inches in thickness. In the middle is carved a hemispherical depression about 1/2 inch or 1 inch deep, and diameter according to size of tray or plate you wish to make.

Place copper metal disk of required size (these may also be purchased in craft stores) over the depression. (The edge of the disk should extend a trifle over the edge.) Aim for the center of the depression with the round face of the doming mallet shown in the accompanying photograph. Give one firm blow, driving the copper into the mold. Rotate the disk 1/2 inch or so and strike again. Repeat this operation, rotating disk

*Reprinted (by permission) from *Handicrafts and Hobbies for Pleasure and Profit*, edited by Margaret Ickis, and published by The Greystone Press, 100 Sixth Avenue, New York 13 (\$2.98).

slightly after each blow of the mallet. Continue pounding metal with each face of mallet until disk fits perfectly into mold.

Now emboss on the molded disk the design of your choice.

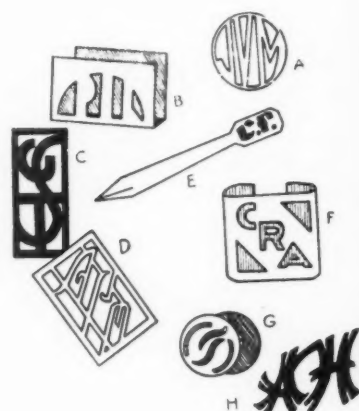


FIGURE 11. Good things from scrap metal. A. pin; B. letter holder; C. pin; D. pin; E. letter opener; F. napkin holder; G. cuff link; H. pin.

Making Jewelry From Souvenir Coins

The suggestions and instructions given here are for those who have collected a few valuable coins and would like to mount them so that they will make attractive ornaments as well as remind them of far-off and long-ago things.

A LINK BRACELET

A bracelet (Page 35) can be made from five or six coins and a foot of soft wire. Silver or copper wire are the best if you can get them.

Drill two holes in each coin, make round wire links with the pliers, and join the coins together. Put on an extra link at each end to catch the fastener (Fig. 15). The fastener is



then shaped and sprung together, after which it is attached to the last link on the other end of the bracelet.

Figure 16 shows how to close the bracelet. The wire must be stiff enough to hold its shape without solder. All of the sharp edges on the fastener, the links, and the holes in the coins can be smoothed with the small file and fine steel wool.

CUFF LINKS

To make the cuff links (Fig. 13) four coins are needed. The two for the front should be approximately the same size but not necessarily the same design. The other two should correspond in the same manner.

Bore two holes about three-sixteenths of an inch apart (Fig. 13B) in each coin to allow link (B) to be attached with the flat end on top. One link is needed for each coin. A long narrow link (D) is used to join them in pairs (E). They are very attractive and they meet the three major requirements for a good piece of jewelry — usefulness, decorativeness, and rarity. Rarity will certainly be admitted of a bracelet which serves as a reminder of distant scenes and battles long ago.

COIN NECKLACE

The necklace in Fig. 14 is made by drilling a hole at the top of a coin and attaching a round link such as was used to connect the coins in the bracelet. A piece of chain can be bought or the more ambitious craftsman can make his own. If you elect to do this, solder the links, for you will probably make them of finer wire. A fastener similar to that used in the bracelet is suitable.

Special care should be taken to close the links which are not soldered and to smooth the edges to avoid having them catch in the hair or the clothes of the wearer.

FLOWER NECKLACE

This kind of jewelry can be made from small disks or squares of silver, aluminum, copper, or even tin. The disks or squares can be beaten with

the round end of the hammer and used without decoration or they can be made into three- or four-petal flowers. The four-petal flower (page 39) is made by filing the notches at four even spaces (Step 1) and then shaping the edges. The lines running toward the center are cut with the pointed end of the file. All this is

(Continued on page 39)

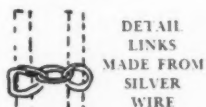


CUFF LINKS—FRONT VIEW



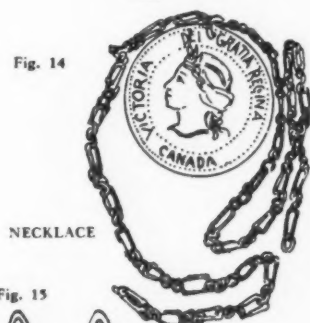
CUFF LINKS—SIDE VIEW

Fig. 13



DETAIL LINKS MADE FROM SILVER WIRE

Fig. 14



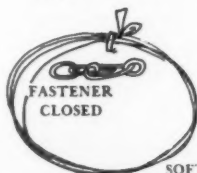
NECKLACE

Fig. 15



FRONT BACK

DETAIL of TWISTED WIRE CLASP



FASTENER CLOSED

Fig. 16

SOFT WIRE

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- 281: **AMACO FINGER PAINT.** The American Art Clay Co., manufacturer of Amaco Finger Paint, presents this practical guide for teachers who want to know the facts about finger-paint and fingerpainting. Explanations and illustrations are given for various hand and finger movements to create desired effects. A number of fingerpainting projects are also illustrated, and suggestions are made for work habits which will make fingerpainting more convenient and pleasant.
- 282: **DONJER CRAFTS CATALOG.** Featured in this catalog are craft kits, craft materials, and unique finishes especially designed for use by arts and crafts teachers. Each kit has been checked at teachers' conventions, and only

those finding wide acceptance by teachers have been listed.

- 283: **AMAZART CIRCULAR.** Binney & Smith Co., manufacturer of Amazart, has published a circular describing the uses of this new right-from-the-tube decorating paint. Directions are given for the use of Amazart on wood, cloth, and glass, and illustrations of some completed projects are provided.
- 284: **SILVER FOR THE CRAFTSMAN.** Assembled in the pages of this conveniently thumb-indexed pamphlet is basic information to help you in ordering and working with sterling silver. The craft service department of Handy & Harman has attempted here to answer the questions which craftsmen frequently ask and offer solutions to some of the problems commonly encountered.
- 285: **YOUR FUTURE IS WHAT YOU MAKE IT.** The expressed purpose of this illustrated booklet is to help young readers set their personal goal and, through wise planning and effective selling, attain it. There is no attempt within the space of the thirty pages to discuss specific job opportunities, but there is advice of a general nature upon choosing a vocation, preparing for the chosen job, landing the job, and progressing in it. The National Association of Manufacturers publishes the pamphlet.

Talking shop

Off to St. Louis!

We felt that it would be a refreshing departure from the usual order of things to have our February editorial written by one of our contributing editors. So we loaned the editor's desk to Helen Wolfe. The desk made the trip to St. Louis with nary an additional scratch to its battered surface—the easiest, cheapest, and least destructive moving job we have ever experienced. We feel sure you'll agree that Helen Wolfe made good use of the desk during its sojourn in St. Louis and that she has given us some thoughts "to remember her by."

Vacation Suggestion

Word comes to us from Guanaquato, Mexico that the Escuela de Bellas Artes has now become part of the new Instituto Allende, a branch of the State University. Teachers with a desire to combine study and travel might well look into the possibilities of graduate, undergraduate, or special study at this school of fine arts. Among the courses offered are figure painting, landscape painting, sculpture and woodcarving, weaving, textile design, photography, mural painting, lithography, and silversmithing. The faculty combines Mexican and American teachers. Tuition is \$35.00 a month. All classes are in English.

Though it has not been our pleasure to visit this school, its catalog assures us that the Instituto possesses

"perhaps the most spectacularly beautiful building and grounds of any institution in Latin America." Accommodations seem quite inexpensive. Tired teachers will be delighted to know that maid service is obtainable at an average cost of \$5 per month, plus meals!

What's New

Cera-Mix is a new self-hardening modeling material which requires no baking or glazing. It can be modeled like clay, shaped or cut into any conceivable form, or combined with other materials such as paper, cardboard, wood, or metal. In addition, Cera-Mix may be reused by immersing in water. This new medium, introduced by Milton Bradley, comes in powdered form, ready for use by adding water. It is available in seven colors plus black and white. The one-pound can sells for \$1.00.

Here is an invention which will be a boon to teachers who have reason to deplore the messiness of chalk—white or colored. "Black Board Buddy" is a smooth, clean, plastic holder which will prevent chalk-smearing hands, eliminate breakage, and permit the chalk to be used down to the last half-inch. The holder comes in a variety of colors and sells for 25c. It is made by Black Board Buddy Manufacturing Company, 1934 N.W. 29th Avenue, Portland, Oregon.

(Continued on page 47)

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Every child can make and use one of these. By Sally Werner

COVER the outside of a cigar box with wallpaper. Cut four or more strips of heavy cardboard to make inside sections as pictured. Glue these to the inside of the box.

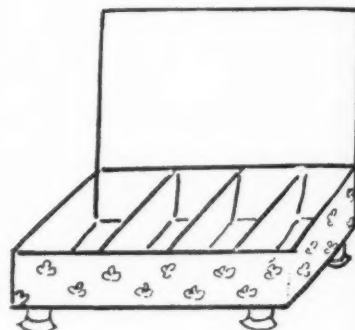


Saw two spools in halves and carefully file the sawed edges smooth. Cover with glue and fasten underneath to make four legs.

Saw one-third inch from another

spool and glue this piece on the cover.

Paint the inside of the box and the spools bright red, or any other bright color to match the wallpaper.



Simple valentines

(Continued from page 23)

the whole fringe on the inside of the heart.) Do the same with the other fringe.

Put a small dab of paste at the V of the heart. Now paste the open end of the folded ribbon about 1/2" down from the point of the V, forming a loop. Tell the children to paste it as far down as their thumbnail will go when they lay it against the V-notch of the heart. This will give them a guide that will prevent the ribbon from being too close to the top, or from being swallowed up when the second heart is pasted over it.

Coat the second heart with paste and carefully place it over the first one. Be sure that the edges of both hearts are even with each other. The second heart will conceal the unfringed part of the cleansing tissue and the open end of the ribbon. Caution each pupil to place a piece of

scrap paper over his valentine to protect it from paste spots and dirty hands. Now, have them press their valentines together tightly.

Next, they should put their masterpieces in a safe, clean place, and take out the snapshot or magazine picture which they brought from home. These pictures might be snapshots of Mother, Father, themselves, their favorite pet, or pictures of flowers, animals, children, etc. cut from magazines.

Allow the pupils to cut their pictures in any shape they wish, and then to paste them on their valentine hearts. Perhaps during another period short poems could be written to go on the back of each valentine.

These sparkling valentines tacked on the bulletin board will be admired by everyone who enters the classroom. Because these elegant valentine hearts were made with materials as simple as cleansing tissue, they are certain to be the pride and joy of both the giver and the receiver. And most of all, of you, the teacher!

Napkin ring

They will make fine presents for the whole family. By Bob Spence

THE MATERIALS required for the napkin ring include: a six-inch square of 32-gauge copper or brass; a two-by-four-inch piece of 18-gauge copper, brass, or nickel silver; a file; a hammer; steel wool; scrap wood; scissors; solder; a soldering iron, and soldering paste.

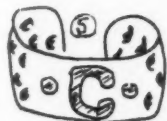
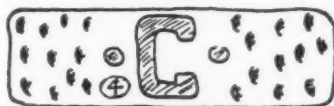
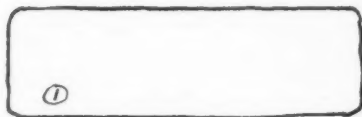
First, file all the edges of the two-by-four-inch piece of metal smooth. Then file the corners round (Figure 1).

Use scissors to cut two small disks and the initial, $1\frac{1}{2}$ inches high, from the 32-gauge metal (Figure 2).

Next, clean the surface of the initial, the disks, and the two-by-four-inch piece of metal with a piece of steel wool. Then solder the initial in the center of the piece of metal, and solder the two disks on each side of the initial (Figure 3).

Place the band on a piece of scrap wood and decorate the ends by hammering with the ball end of a ball peen hammer. Then bend the napkin ring into shape (Figure 4).

Make a napkin ring for each member of the family, putting each per-



son's initial upon his ring. They will make very acceptable holiday or birthday gifts (Figure 5).

Metal craft

(Continued from page 35)

done with the file while the coin is held in the vise. By using the little anvil which is usually in front of the vise and beating the tin with a hammer, you can turn up the edges, and then file them off clean and smooth (Step 3).

Step 4 shows the center of the flower with six raised places which are made with the punch and the hammer. This work is done from the

back of the flower and care must be taken not to puncture the front. The rest of the procedure is the same as when the coins are used. Other designs can be developed from this one.

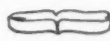
Anyone who has some taste and talent for design and a little leisure can do interesting things in metalry—perhaps even create some new and fine designs—and mounting coins is a good way to make a start.



STEP 1



STEP 2



STEP 3



STEP 4



STEP 5

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Poetry

Little Monkey Swings

Marjorie Allen Anderson

Little Monkey wanted
To go swinging by his tail;
The other monkeys did it
So of course he could not fail.

But just as he was hanging,
Oh, he began to fall!
His tail began to slide and slip
And would not hold at all.

He landed in the bushes
And he scratched his legs and toes;
Got badly bruised all over him
And bumped his little nose.

But climbing back there quickly
He just took another turn.
For swinging was such fun that he
Was sure he'd like to learn.

Bath Suds

Ila L. Funderburgh

I love to watch the soap suds foam
And almost fill my tub;
I love to see them rise and rise
The more I rub and rub.

I used to love to splash and splash.
Just so the suds would fly;
Sometimes they went on walls and
door,
Sometimes on ceilings high.
But once they went into my mouth.
And once into my eye!

Since then my splashing's gently
done;
The bathroom's always neat.
Soapsuds, I found, are hard on eyes
Nor are they good to eat!

Slower But Jollier

Clarice Foster Booth

Many travel on the trains
And come in auto cars
Or planes—so high it seems they
might
Get tangled in the stars.

Others go by bus or sail
In ships upon the sea;
And yet there is another way
Much jollier to me.

My spotted pony pulls a cart
In which I sit and drive;
This suits me best although it means
I'm slower to arrive.

Ceramics

(Continued from page 5)

and properly aged. It was put up in twenty-five pound packages and was in plastic bags.

We also purchased two quarts of slip, a liquid clay generally used in molds. We used it to join handles to cups, to hold together the parts of an animal, to stick cutouts to a plaque or a vase, and for various other purposes.

We bought prepared underglazes in the basic colors. The children put these on their pieces with watercolor brushes.

Before a piece could be underglazed it had to be smoothed with a wet sponge or sandpapered.

The bisque or first firing was done by a professional ceramics teacher, who also sprayed on the overglaze and fired the pieces a second time.

The children made elephants, dogs, rabbits, ducks, birds, bears, wall plaques, cups, pitchers, vases, bookends, candle-holders, candy dishes, round and square boxes with lids, and flowers separately and in clusters.

The glass showcase where the finished pottery is kept is covered with marks made by fingers and faces pressed against the glass.

"That's mine, the plaque there on the second shelf, the one with the blue bird on it," a freckle-faced boy of eight says to his admiring friends who have come to see it.

The craft of ceramics calls for teamwork on the part of the children

who use the work tables. Each child must share his equipment with his fellow workers and be willing to do his part when cleanup time comes.

To eliminate confusion, special shelves in closed cupboards were used for wet pieces only. Other shelves were used for underglazed pieces. Drawers held rolling pins, guide sticks, knives, cookie-cutters, and the

popsicle sticks which were the tools.

The plaster bats used to model wall plaques and assemble cups, boxes, and animals were made by mixing plaster and water. When the plaster was the consistency of cream it was poured in paper plates and allowed to harden. The paper plates were removed and the bats were ready for use.

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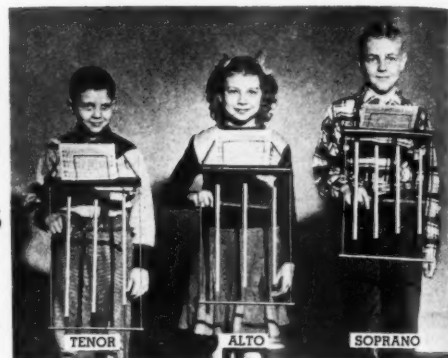
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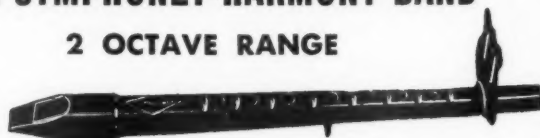
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Herby's valentine

(Continued from page 21)

ALICE: We'll have to think up a way to make a little more money though. What about the money in our treasury? It's not very much but it would help.

TOM: But that's for the phonograph for our room. We'll never get enough saved if we have to start all over.

SARA: Who cares, anyway? We can get along without any old phonograph.

MARY: Besides, Herby's dog needs it. We don't *have* to have the phonograph right away but his dog is sick and he's got to have enough money now to leave him at the animal hospital for a while until he's well again.

JOHN: I vote we put in our treasury money. Will that be enough?

TEACHER: We can put it to a vote after you've had a little chance to work on the problem. And we'll try to think of something else; the money in the treasury isn't very much.

TOM: (Hesitantly) I know the doctor. He's a good guy. He's on my

paper route. Maybe if I just told him how it is . . .

TEACHER: No, Herby wouldn't like to have us ask the doctor for favors. If we're going to help Herby, we ought to do it ourselves.

EILEEN: Instead of our party we could give a little program and bring homemade cookies and cocoa and ask the whole school and then give a little program of things we know how to do already and charge something—like maybe five cents or something that's not too much.

TEACHER: I think that's a fine idea. Just a program of things you can already do without any special practice.

JANE: I could sing. I might be a little scared but I'd do it.

BETH: Tom and I could do a dance I learned if he'd do it with me.

TOM: I'm not going to get up and dance with any girl on a platform, even if she is my sister.

OTHERS: Tom's a fraidy cat. Who's afraid of a little thing like that? We dance in gym, don't we?

ALICE: Come on, Tom, and do it.

It's going to be just as hard for the rest of us . . .

TOM: Well, I'll try it . . . but I don't think I'll like it.

JOHN: I could work up some riddles and maybe a magic trick or two. I know some that would be swell for the program.

SARA: I could sing a song.

EILEEN: I know a poem about Valentine's Day.

ELLEN: I can play a piano solo.

LARRY: I don't know what I can do. I don't think I know how to do anything at all.

TEACHER: Never mind, Larry, you don't need to do anything. You can help just by coming. I'm sure we'll have enough for a short program, and I'll have it announced the first thing tomorrow. Now we'll let the club meeting go and just work on this upstairs where we can decide on committees, and so forth. And John, you go along now and tell Herby to take his dog right over to the hospital and we'll see that he has enough money to take care of it.

(Continued on page 48)

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From the editor's desk

(Continued from page 1)

exhibitors who exclaimed, "Hello, Miss Remember the good times we used to have? Do you remember those short little pants you made us kids for some kind of a dance we were in?"

The teacher didn't remember, there had been so many, but this grown man did.

If you've thought that fun has no place in the curriculum, try sugar-coating the three R's with it and see the difference it makes.

The month of February is a fine month to begin, with special days galore.

For example, why not let your group work out a play of their own about Betsy Ross and George Washington or dramatize some incident in the life of Lincoln? No doubt your production would never make Broadway, but the actors in it will think it is wonderful and will remember it.

No matter what your grade, have a large, fancy valentine box in the room (a covered grocery carton makes a fine one) in which all the valentines for the room may be put. It is well to put a valentine in the box for each child yourself so that no one will be left out. Have a few extras for those who might not get many. Select a half-dozen children to be the mail-men and let them distribute the valentines to the group. Make paper mail-man caps for them to wear. It adds to the fun.

Childhood is usually considered the happiest time in life; but this isn't true unless we teachers help to make it so. Yes, let's give *them* something to remember us by.

Plaque valentine

(Continued from page 6)

so that they look like the green base of real flowers, using about three to a flower.

STEP VII

When these have dried, you are ready to arrange your picture in the box lid. Cut the rope into several stem lengths between 6 and 8 inches long. Put a bit of paste on the crepe paper when you cut the stems so that the paper won't unwind.

With the stems, leaves, and flowers, arrange a bouquet in the box lid. Sometimes it looks attractive to have the stems come from the left side and droop toward the right. Another pretty way is to have the stems crossed and a bit away from the center at the base of your picture. The children may discover some arrangement that they like better than either of these. All this is done *without* the glue or paste. When satisfied with the placing of the material, paste or glue the stems and leaves into place. Do not paste the leaves down flat. Fasten them securely at their bases but just here and there near their tops.

The stems will be prettier if you let some of them droop a bit like a wilting tulip. Now *glue* the eggshell and milk bottle top flowers into position. (Paste will not hold the egg shells on.) **DON'T PICK YOUR PLAQUE UP UNTIL DRY.**

If you want to make the plaque especially attractive, fasten 1-inch-wide colored ribbon to each side of the back to form a loop to hang it by. Then make a pretty bow to cover the nail or tack on which it is to hang. The loop and bow together require about a yard of ribbon.

If your work periods are not long, it would be well to divide the work as follows:

First period—

Paint the inside of the box lid.

Second period—

Paint the eggshells, wash the bottle tops, and paint them.

Third period—

Cut out and shape the leaves and cover the stems.

Fourth period—

Arrange, paste, and glue into fin-

ished position in the box lid.

You'll be delighted with the finished plaques, and observers will have to come close to examine them before they discover that they are made of eggshells and milk bottle tops, of all things!

Shellcraft

(Continued from page 13)

1. Make a border of shells on a disc.

2. Cement cotton to the base inside the border of shells.

3. Build up the flowers on the cotton.

This makes a brooch of lighter weight, yet it is solid enough for the flower clusters to hold together.

Any of the following may be used very effectively for borders:

1. Garfish scales.

2. White rice shells with apertures turned outward.

3. Coffee shells: These are bulky, but they are very striking, especially on large pieces of shellcraft.

4. Zebra shells: These are so named because they are striped. Most of them have a deep yellow and orange lip or aperture. They are especially effective where soft tones of brown, yellow, and orange are carried out in the flower clusters.

5. Cerithium shells, cone-shaped and rough, are extensively used.

Shellcraft makes an interesting addition to the variety of crafts that may be employed in the classroom. Children from the fourth grade through high school will find delight and personal satisfaction in making objects from shells. Furthermore, shellcraft can be used as a means of raising money for some worthy cause. Five dollars' worth of shells and other materials will be sufficient to make jewelry and trinkets that can be sold for at least twenty dollars.

In addition to the jewelry already described, here are some things that can be made:

1. Wall plaques: Use glass or plaster plaques as bases.

2. Shell pictures: Build picture in a frame.

3. Decorated combs.

4. Decorated vases: Obtain inexpensive, small vases in a variety store. Add a simple shell design.

5. Decorated jewelry boxes or cigarette boxes: Make a simple flower design on a glass or plastic box.

6. Ashtrays or pin trays: Use large white scallops or sunset shells for the tray, with smaller shells for feet or supports; or use small glass dishes. Decorate as required.

7. Ducks and swans.



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Talking shop

(Continued from page 37)

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(Continued on page 48)

September 19, 1950

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Herby's valentine

(Continued from page 44)

SCENE II

Scene: *The same as for Scene I.*

Time: *The night of the program.*

The curtain opens just as the program is to begin.

EILEEN: This program is being given by the members of the **** [list grade or group] to help a member in distress. We are glad to see such a large audience. We hope our little variety show will be fun for you and that you will like the refreshments that follow. First we have a song by Sara Martin . . . (She announces each number of the program, using whatever numbers the class members wish to do. Add lines to include these numbers.)

EILEEN: (At close of program) That is the end of our program. We thank you . . .

DR. BROWN: (Enters Right) I have just come from the hospital. Tom told me the whole story. I was so pleased at the way you are helping a friend in trouble that I have brought some good news. Herby's dog is better. He is going to be perfectly all right in a few days. Another thing . . . I feel that if you can help a friend in such a fine way, you won't mind if we help him too . . . There won't be any bill. We'll contribute that toward your phonograph.

CHILDREN: (Excitedly) Oh, thank you, Dr. Brown, thank you. And thank you for helping Herby's dog.

JOHN: (Shouting to someone backstage) Herby. Herby, your dog is going to get well.

HERBY: (Coming on stage and speaking excitedly) Thank you, Doctor Brown. Thank you. And thanks to everyone else who helped me.

LARRY: (Coming on stage with large paper valentine) Here's what I did. I made this valentine. It's for everyone . . . from everyone. So now we've got a valentine after all.

Talking shop

(Continued from page 47)

entertaining as well as instructive. a knife, a 10-power hand lens, and an 84-page illustrated manual are included. In preparing any of the

Index

American Crayon Co.	Back cover
Ann Marie	39
Artistic Medal and Badge Co.	41
Bailey Films, Inc.	41
Barry Products Co.	37
Bench & Brush	36
Charles A. Bennett Co., Inc.	37, 40
Bible-Reading Club	37
Binney & Smith Co.	Inside front cover
The Birdsmith	37
British Information Services	46
Bureau of Educational Research	42
C.V.H. Laboratories Co.	38
Chicago Craft Service	36
Delkor, Inc.	34
Educational Music Bureau, Inc.	47
Filmfax Productions	36
Gramar Distributing Co.	39
Griffin Craft Supplies	35
J. L. Hammett Co.	35
Handy Folio Music Co.	42
International Film Bureau, Inc.	41
Junior Arts & Activities	Inside back cover
Sam Kramer	38
J. C. Larson Co.	35
Leisurecrafts	38
Lincoln Logs	32
March of Time	2
Merchandise Distributing Co.	36
The Nautilus	37
Pan-American Band Instruments	45, 47
Perry Pictures Co.	39
Progressive Teacher	44
Puppeteers of America	48
Thomas Randolph Co.	39
Rocky Mt. Teachers' Agency	41
Russo Handicraft Supplies	34
Tanart Leathercraft	34
Thayer & Chandler	38
William Wrigley, Jr.	33

wood specimens for examination, a smooth cut with the knife is first made across the end grain. The 10-power hand lens is used to study the structure of the wood to determine its outstanding characteristics. Then, with the help of magnified cross-section views and descriptions in the manual, these characteristics may be singled out to distinguish the type of wood under observation. The manual also describes the properties and uses for each species and gives information on forest conservation. Information about the Wood Study Kit is available upon request to the Timber Engineering Company, 1319 Eighteenth Street N.W., Washington 6, D. C.

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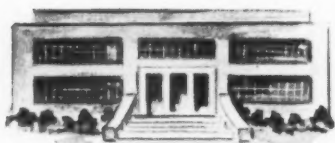
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